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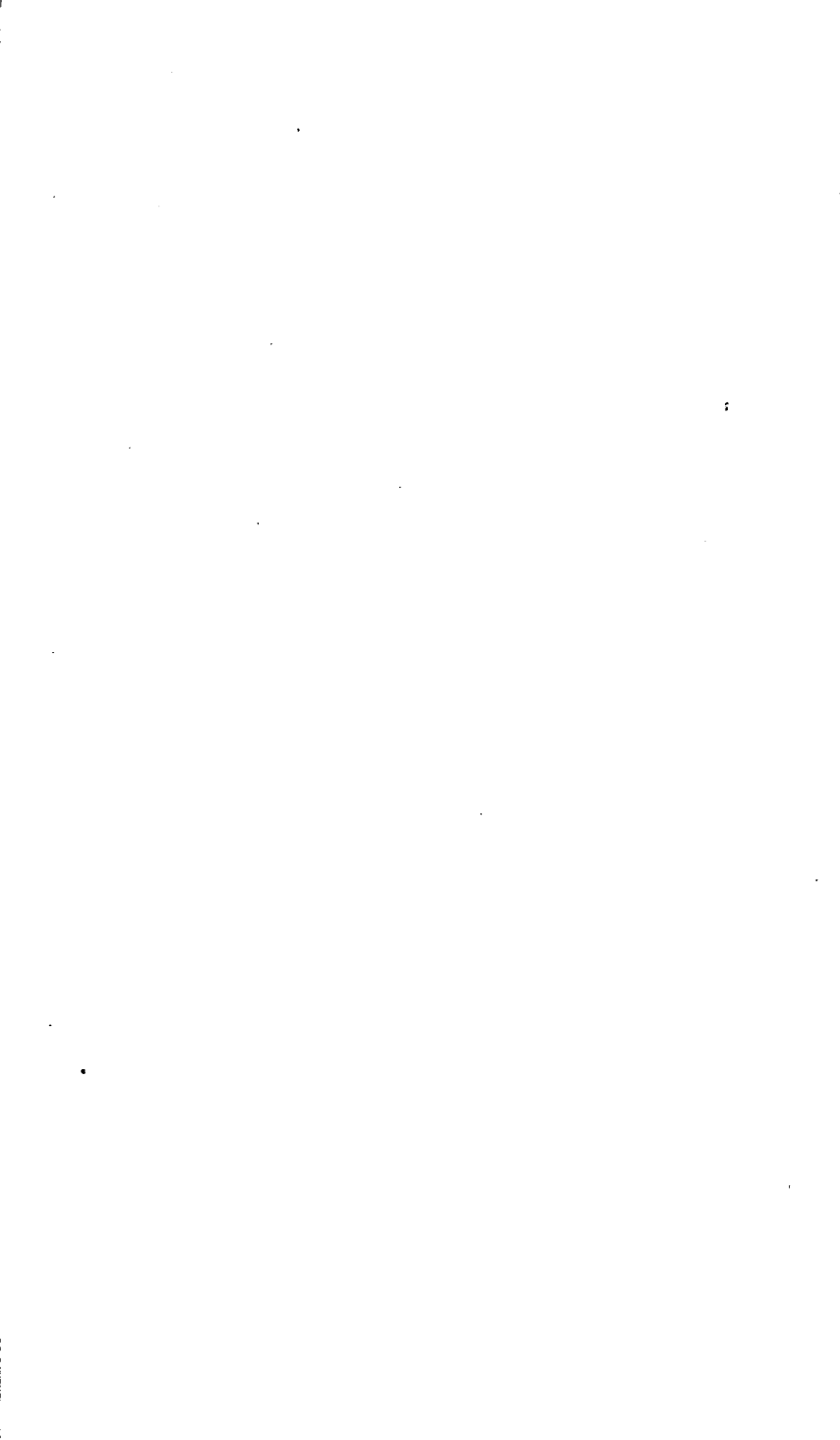
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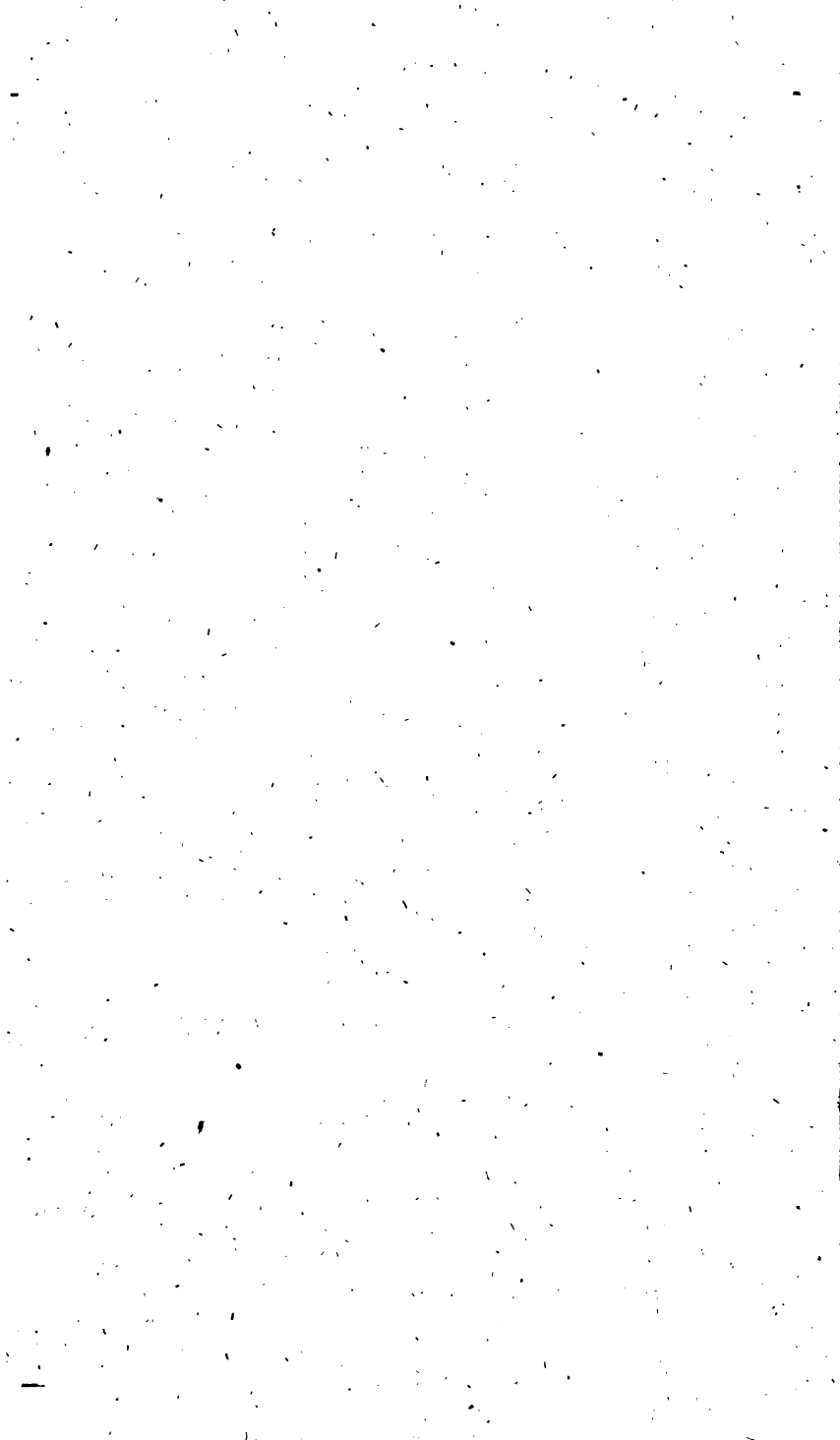
MZED  
Sarratt













Chess 1808  
(i.c.)

A  
TREATISE  
ON  
THE GAME OF CHESS;

CONTAINING  
A REGULAR SYSTEM  
OF  
Attack and Defence;

ALSO  
NUMEROUS RULES AND EXAMPLES, TEACHING THE MOST  
APPROVED METHOD OF PLAYING PAWNS  
AT THE END OF A GAME.

TO WHICH IS ADDED,  
A SELECTION  
OF  
CRITICAL AND REMARKABLE SITUATIONS,  
WON OR DRAWN BY SCIENTIFIC MOVES.

Savoir la marche est chose très unie,  
Jouer le jeu, c'est le fruit du génie. J. B. ROUSSEAU.

BY J. H. SARRATT,  
*Professor of Chess.*

IN TWO VOLUMES.  
VOL. I.



LONDON:

PRINTED FOR WILLIAM MILLER,  
ALBEMARLE STREET;

1808.

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# DEDICATION.

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TO

ABRAHAM SAMUDA, ESQ.

DEAR SIR,

It is with peculiar propriety that I dedicate this treatise to you, as, independently of your great predilection for the game of Chess, I have long had the pleasure of being in habits of intimacy with you.

I am extremely solicitous that it should prove not undeserving the patronage of amateurs and scientific players; I have therefore revised it with the utmost care, and indulge the pleasing hope that it may facilitate the study of a game which has been celebrated for ages.

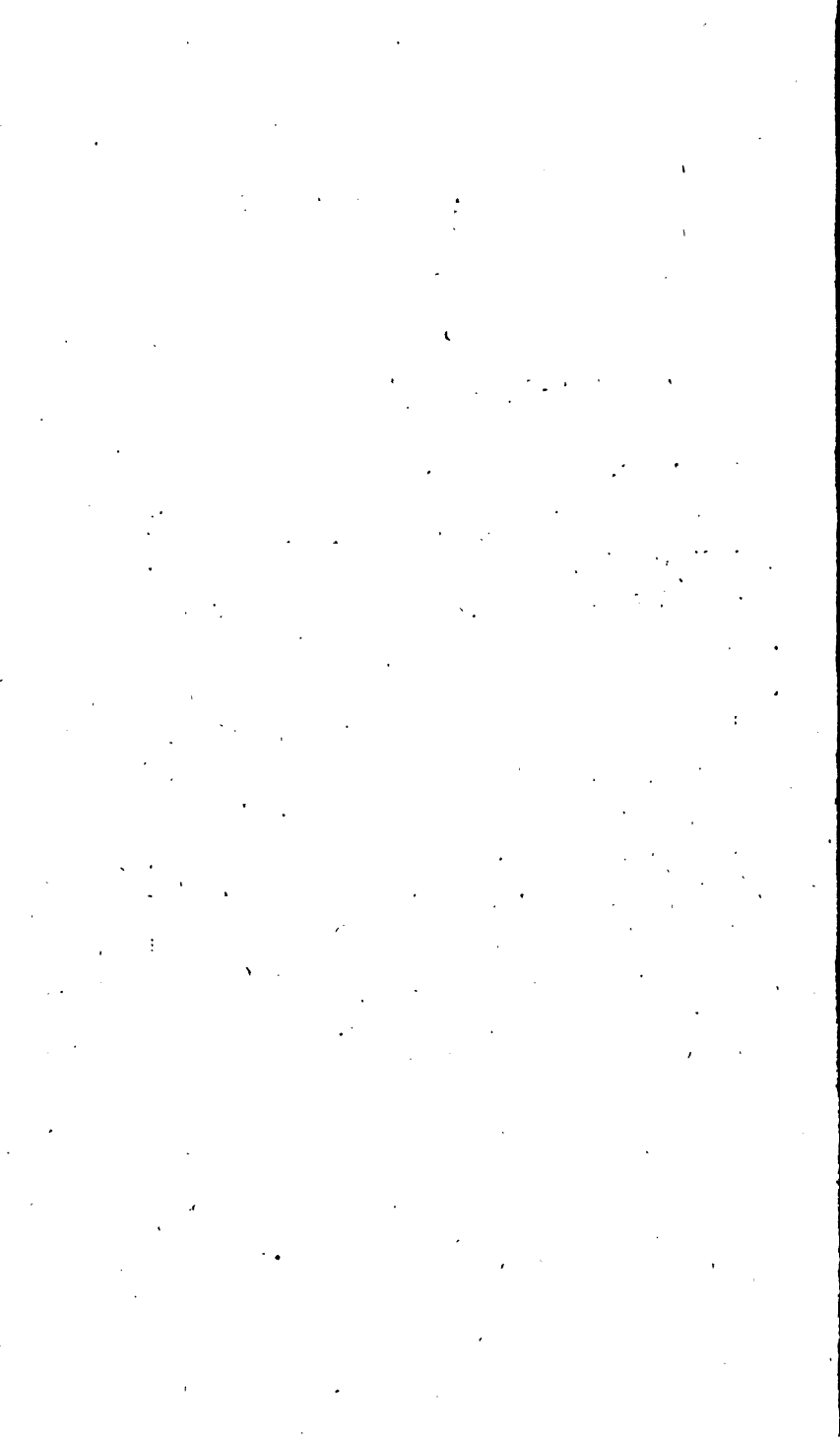
I am,

DEAR SIR,

Your obliged and affectionate Friend,

J. H. SARRATT.

*Queen Street, Bloomsbury Square,  
November 1, 1808.*



## P R E F A C E.

---

WHEN the Author considers the many treatises on Chess, which have lately been published, he feels himself imperiously called upon to state the reasons which have induced him to submit this work to the public.

Many of those treatises are mere translations of the works of *Stamma* and *Greco*: others have been compiled by persons who do not appear to possess a knowledge of the game adequate to the task of directing the improvement of amateurs: with the exception of the justly celebrated work of *Philidor*, it may be asserted that no original treatise on Chess has made it appearances within these thirty years.

Almost every publication on this game is obviously defective in two points of the utmost importance: 1st, *a regular system of defence*; and, 2dly, *the method of playing pawns at the end of a game*.

An accurate *system of defence* against the *temporary* attack which the first move commonly gives to a skilful player, has been but little attended to by most writers: some, as *Gianutio* and *Greco*, have omitted it altogether; while others have been so concise in their directions that no solid instruction can be derived from them.

A considerable portion of the second volume of this work is devoted to the sole purpose of enabling the player who has *not* the move to oppose successfully his adversary's attack; and the author has endeavoured to prove, that among players of equal skill, the advantage of the first move is by no means sufficient to decide the event of the game.

Rules to teach *the method of playing pawns at the end of a game* are scarcely to be found in any English or French treatise: the *Traité des Amateurs* has given only a few general rules; and it is much to be regretted that *Philidor*, who played pawns with such commanding skill, should have inserted only two or three examples.

To play pawns correctly is of the utmost importance, for when two players possess a competent

degree of skill, frequent exchanges of pieces happen, and each player often remains with two or three pawns, on the skilful management of which depends the winning of the game.

This part of the game is as difficult as it is important:—many amateurs, who play the pieces tolerably well, play the pawns very badly: it appears therefore rather extraordinary, that of so many writers on the game of Chess, scarcely any one should have devoted a sufficient portion of his work to teaching the method of playing the king, and conducting pawns to queen. In this department, the author presumes to hope that his treatise will be found to contain a much greater variety of rules and examples than any other work published in Great Britain.

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The oldest writer on Chess appears to be DAMIANO, a Portuguese. He lived in the first part of the sixteenth century, and died in 1544. It is difficult to speak too highly of his abilities as a chess-player. Unlike all other writers on Chess, he had no model to guide him, no treatise which

he could copy, or from which he could extract : every brilliant move in his treatise seems to belong exclusively to him, and the fertility of his genius is astonishing. His numerous Situations have been copied by almost every writer ; several attempts to improve upon them have been made, but though many of those attempts evince considerable ability, DAMIANO's Situations still retain their superiority over all others. In the few *débuts* and *games* which he has inserted, DAMIANO has displayed an equal degree of science and genius ; and the rules which he has given to learn to play *without seeing the board*, prove that he excelled in that most difficult recreation.

It is remarkable that Portugal has produced no other chess-player of celebrity ; for although Sebastian, king of Portugal, was extremely partial to the game, and patronised several eminent players, it does not appear that he excelled in it.

DAMIANO's work was originally written in Spanish and Italian ; the first edition was printed at Rome, by *Antonio Bladi*, in November 1524 : the second was printed at *Venice*, in 1564 ; the third



at *Bologna*, by *Gio. Rossi*, in 1606; and the fourth at *Venice*, by *Pietro Farri*, in 1618. This work is extremely scarce.

**RUI LOPEZ**, who appears to have been in high favour with Philip the Second, king of Spain, flourished about thirty years after *Damiano*: his treatise on Chess was translated into Italian, and printed at *Venice*, by *Cornelio Arrivabene*, in 1584. It contains many *débuts*, or openings of games; several of which are useful, and prove that **LOPEZ** was a good player, although he was unquestionably inferior to *Damiano*, whom he has most injudiciously attempted to criticise.

Many of **LOPEZ**' games have been copied by *Giochimo Greco*.

**ZERONE**, who was also a Spaniard, was contemporary with *Lopez*. He wrote a treatise on Chess, which, probably, was never printed. *Lopez*, *Zerone*, and another Spaniard named *Medrano*, played extremely well without seeing the board.

Toward the end of the sixteenth century lived the celebrated **PAOLO BOI**, born at *Syracuse*, in

the island of Sicily. He is universally allowed to have been a first-rate player. Among his admirers and patrons he had the honour of reckoning *Pope Pius the Fifth*; *Philip the Second, king of Spain*; and *Sebastian, king of Portugal*.

PAOLO BOI could play three games at once, without seeing either of the boards, and he performed it with so much facility, that he commonly conversed at the same time with his friends.

His friend and rival Dr. GIOCHIMO LIONARDO, born at *Cutri*, in the kingdom of Naples, is greatly celebrated by Dr. *Schvio*, under the title of "*Il Puttino, overo il Cavaliere errante*;" he was called *Puttino*, on account of his youth; and the epithet of *Cavaliere errante* was bestowed upon him by *Sebastian*, king of Portugal, on account of his seeking rivals and challenging them. He was equal to *Paolo Boi*, and superior to *Rui Lopez*, of whom he won three games successively, in the presence of *Philip the Second*.

Both *Paolo Boi* and *Lionardo* wrote on Chess, but unfortunately their works were never printed. *Paolo* died in 1598.

Many capital players flourished about that time; among them were;

*Don Salvator Albino;*

*Thomas Caputa;*

*Don Horatio Paterno;*

*Don Blasco Isfar;*

*Don Girolamo;*

*Signor Mauro;*

*Don Mariano Marano;*

GEANUTIO;

Dr. ALESSANDRO SALVIO; and

DON PIETRO CARRERA.

*Gianutio* published his treatise at *Turin*, in 1597; it is by no means an instructive work; but it contains a few remarkably scientific moves. It is extremely scarce.

Dr. *Salvio's* treatise possesses uncommon merit, and it is much to be regretted that it should be so very scarce. Dr. *Salvio* was a man of learning and erudition; and, as a chess-player, appears to have been equal to *Paolo Boi* and *Lionardo*. His openings of games are mostly accurate, and they evince the fertility of his genius, while they ex-

hibit his promptness at resource. Unfortunately most of them are of little use in countries where the King is limited in his castling. *Salvio*, when he had the move, commonly castled in a manner which is not allowed in this kingdom; that is to say, he moved his King to his Rook's square, and his Rook to its King's square. There can be no doubt entertained of the superiority of this method of castling over ours. The last edition of *Salvio's* treatise was published by *Felice Mosca*, at Naples, in 1723, many years after the death of the author.

*Don Pietro Carréra* was born in 1571, at *Militello*, in the *Valle de Noto*, in the island of Sicily. He compiled an elaborate treatise on Chess, which was printed in 1617. It is a very entertaining and well written work, containing much information and several very curious anecdotes; but in point of utility, it is much inferior to *Salvio's*. *Carréra* has however evinced considerable skill in his observations on the method of playing pawns at the end of a game.

**GIUCHIMO GRECO**, so well known by the name of the *Calabrois*, from Calabria, the place of his

nativity, owed his good fortune to his skill in Chess. He was of very low extraction, but having accidentally learned the game, he improved so rapidly, that *Don Marano*, being informed of young *Greco's* aptitude for Chess, took him to his house, and treated him as kindly as if he had been one of his relatives. Under his guidance and tuition *Greco* improved so much as nearly to rival his master.

Some time after *Greco* went to Paris, and beat the best players in that city, among whom were the Duke de Nemours, La Salle, &c. In the *Mercure Galant* for June 1683, appeared the following lines, addressed to *Greco*, on his skill in Chess :

“ A peine dans la carrière  
 Contre moi tu fais un pas,  
 Que par ta démarche fière,  
 Tous mes projets sont à bas :  
 Je vois dès que tu t'avances,  
 Céder toutes mes défenses,  
 Tomber tous mes champions ;  
 Dans ma résistance vaine,  
 Roi, Chevalier, Roc, et Reyne,  
 Sont moindres que des Pions.”

**Greco** died in the East Indies, and bequeathed all his property to the Jesuits !

His treatise was first published in London, by Herringman, in 1656 ; but that edition is extremely imperfect. Several complete editions were subsequently printed at Paris and Amsterdam. Very little improvement is to be derived from his treatise, as he directs only the *attacking* player to move *properly* ; his method of attacking is however remarkably skilful.

IN 1737, PHILIP STAMMA, a native of *Aleppo*, published at Paris, a small work containing a hundred Situations or ends of games : many are remarkably instructive, and ought to be known by every amateur : others, there is every reason to believe, never occurred in the course of a game, and it may be doubted whether they *could* occur.

*Stamma* was in London in 1745, and published an improved edition of his treatise : beside the hundred Situations it contains *seventy-four débuts*, or methods of opening a game : five or six of them are extremely useful and truly scientific ; all the rest are very inaccurate. There is a singular

affectation in his directing the White (who has invariably the first move) to begin his attack so incautiously that it always ends in his defeat. It is not unworthy of remark that in the French edition, he says, in commenting upon Greco's gambits: "*Petsonne ne joue le gambit à moins qu'il ne veuille perdre, ou qu'il ne joue contre quelque novice.*" "Nobody plays the gambit, unless he wish to lose, or unless he play against a bungler." And yet in the London edition, he asserts that the *very best* method of opening the game is to play the Queen's Pawn two steps, and then the Queen's Bishop's Pawn two steps, &c. Is not *that* a gambit?

*Stamma* played ten games with Philidor, and won only two.

In 1749, PHILIDOR published the first edition of his "Analysis of Chess." The celebrity which this highly finished player acquired is such, that he has generally been considered the most scientific player of the age: he likewise obtained considerable fame by playing *two* games, and sometimes *three* games at once, without seeing either of the boards.

“ L'Analyse du Jeu des Echecs,” or “ The Analysis of the Game of Chess,” has gone through several editions : it is unquestionably a very valuable work, but it is of use only to good players. Let any one, who may be disposed to contradict this assertion, carefully examine the *first* game, and he will readily acknowledge that none but a very good player can profit by the rules laid down in the notes, or appreciate the skill which the player of the White evinces in sacrificing one of his *Rooks* for a *Knight*, as Philidor directs him to do at the twenty-fourth move. Indeed the White wins *solely* by the very scientific method in which he plays his *Pawns* ; and it may be asserted that no *common* player can derive any benefit from it.

Philidor said, that he who had the *first* move, ought to *win* the game. All other writers on Chess concur in opinion, that, if both parties play equally well, the game ought to be *drawn*. With the utmost deference to Philidor's judgment, his assertion does not appear to be justified by experience ; and it seems easy to prove, that the player who has the *first* move can not gain any advantage by his attack, if his opponent adhere to a regular



system of *defence*, which *Philidor* has certainly analysed with a less degree of care than he has bestowed on the *attack*.

To corroborate this assertion, it is sufficient to examine a few of his games, and it will be seen, that, if the player of the Black were to play properly, it would be in his power to oppose successfully his adversary's attack.

PHILIDOR reprobates two moves, which have had the sanction of almost every other skilful player; and it does not appear that he has clearly pointed out their impropriety. The two moves are, *playing the King's Knight to its Bishop's third square*, the second move; or, instead of it, *the Queen's Bishop's Pawn one step*: "Either of these moves," says Philidor, "is very bad play for him who has the first move, as he loses the attack in consequence of it." It is presumed that the examples which he has adduced are insufficient to prove his assertion.

PHILIDOR says, that the *King's gambit*, when properly attacked and defended, ends in a *drawn*

game. The members who composed the celebrated Academy of Chess at Naples, after a most careful analysis, gave it as their opinion, that *he who plays the gambit ought to lose the game*. Experience tends to confirm their decision: the *King's gambit* is an instructive game, replete with critical and remarkably striking situations, and very few players know how to defend it; but when the defence is correct, he who attacks has indisputably the disadvantage: Salvio's proverb is well known; "*Gambitto a giuocator non farsi lice.*"

*Philidor* says that a player remaining at the end of a game, with a *Knight* or *Bishop* against a *Rook*, may draw the game: it is generally true, but it requires very good play, and it is surprising that *Philidor* should have omitted to teach the amateur how to defend himself in that conjuncture.

In 1750 a treatise, entitled "*Practical and theoretical Observations on the Game of Chess*," was published at *Modena*. The author chose to conceal his name, and it is difficult to assign a satisfactory reason for his diffidence, for it is unquestionably a publication of great merit, and real utility,

**GIAMBATISTA LOLLI**, a native of *Bologna*, published a voluminous treatise on Chess, in 1763. He appears to have been an indefatigable, and a very good, player, for he has evinced as much patience as skill in analysing situations remarkable for their intricacy.

**COTTE's** work, published in 1768, is but little known, though it is not devoid of merit. He appears to have made copious extracts from *Carréra*.

Several very good players, who met at the "*Caffé de la Régence*," at Paris, compiled a treatise on Chess, in 1786. It contains many games in which one party is made to receive the various odds given in this game. The authors have evinced more science in those games than in any other part of their work, which, nevertheless, may afford much instruction to beginners. There appear many objections to their method of expressing the different moves by the first eight letters of the alphabet. Thus for instance, P. E. 4. means that the player of the *White* has moved his King's Pawn two steps, and P. E. 5. denotes the same move for the *Black*. This method occupies less space than that which *Philidor*

has followed, but it is greatly inferior to it in perspicuity: to beginners it is particularly puzzling, and even they who understand it can not so readily discover the essential moves, as if they were expressed in words.

The principal players who assisted in compiling that treatise were *Carlier*, *Leger*, *Bernard*, and *Verdoni*. The latter died at his apartments in Panton Street about four years ago; he was incontestably a player of the first order.

E. STEIN, a German, residing in Holland, published a work on Chess, in 1789; it contains, besides, what he is pleased to call "*Réflexions Militaires*," intended to point out the analogy between Chess and the military art. The plan of *Stein's* work is very good, but the execution of it is extremely indifferent. In his rules for playing pawns at the end of a game, he is frequently incorrect, and some situations, which he pronounces to be *drawn games*, may very easily be *won*.

During the last eight years, several publications on Chess have made their appearance in this metropolis. One of them, which was published in

1799, is a most extraordinary production. The author seems to have acquired his very slender knowledge of Chess in some distant region, where the game is played the reverse of what it is in Great Britain, France, Holland, Italy, Germany, &c.

The author, *justly disgusted* with the vulgar names of *Pawns*, *Rooks*, and *Queens*, has adopted the more dignified appellations of "*Commoners!*" "*Peers!!*" and "*Ministers!!!*" He is above using the hackneyed expression, *the King castles*, and instead of it he substitutes "*the King closets.*" It must be readily allowed that there is something mightily noble and sonorous in the following sentences, "*The White Minister takes the Black Peer:*"—"The Black King closets on his Minister's side!" &c.

But there are some points of greater importance, in which this writer has the merit of differing in opinion from every chess-player; for instance, he suggests the propriety of castling (or more elegantly, "*closeting*") when the *King is in check!* and even *though the Minister should be BETWEEN the King and the Peer!!!*

Of his skill as a chess-player take the following as specimens;

Game the first (from the edition of 1799).

1.

" W. The King's *Commoner* two squares.

" B. The same.

2.

" W. The *Minister's Commoner* one square.

" B. The King's Knight's *Commoner* one square.

3.

" W. The King's Knight at King's Bishop's third square.

" B. The King's Bishop's *Commoner* two squares.

4.

" W. The King's *Commoner* takes the Black *Commoner*.

" B. The King's Knight's *Commoner* takes the White *Commoner*.

5.

" W. The King's Knight takes the Black *Commoner*.

" B. The *Minister's Commoner* one square.

6.

" W. The King's Knight at the King's Bishop's third square." (a)

(a) Instead of this *prudent* and *masterly* retreat, the White may win the game in two moves;

ex. :

*W.* The Queen to the adversary's King's Rook's fourth square, giving check.

*B.* The King can move only to his second square.

*W.* The Queen to the adversary's King's Bishop's second square, giving check-mate!

The author, desirous of exhibiting his skilful combinations, disdained giving so *speedy* a check-mate! that very game ends by a *truly masterly* move; the player of the Black, *while his King is in check*, "closets" so *à propos*, that his adversary is enabled to check-mate him the *very next move*! And the author, in a sapient note, observes, that "closeting is *not* always a measure of safety!" Few players will venture to deny the sagacity of that observation.

In 1804, the same gentleman revised a new edition of Philidor's Analysis of Chess, and favoured the public with a few of his own games, which he terms "Progressive Examples." The following

extract affords another specimen of the author's uncommon skill.

The game begins page 82, and is continued (as a back-game) page 91.

1.

" B. The King's Pawn two squares.

" W. The same.

2.

" B. The King's Bishop to its Queen's Bishop's fourth square.

" W. The same.

3.

" B. The Queen to the adversary's King's Rook's fourth square.

" W. The Queen to her King's second square.

4.

" B. The King's Knight to its Bishop's third square.

" W. The Queen's Pawn one square.

5.

" B. The King's Knight to the adversary's King's Knight's fourth square.

" W. The King's Knight to its Bishop's third square.



6.

" *B.* The King's Bishop takes the King's Bishop's Pawn, and checks.

" *W.* The Queen takes the Bishop!

7.

" *B.* THE KING'S KNIGHT TAKES THE QUEEN!!

" *W.* The King's Knight takes the Queen.

8.

" *B.* The King's Knight takes the Rook," &c.

The *sixth* move of the *White* and the *seventh* move of the *Black* would disgrace an amateur who had played only a fortnight; the player of the *White* is directed to take the Bishop with his Queen, in doing which he of course places her *en prise* of his adversary's Knight and Queen, but mark the sequel—if the player of the *Black* take the *White* Queen with his, he gains her for a Bishop, and must win with the greatest facility; instead of that simple move, the author has directed the player of the *Black* to take the *White* Queen with his *Knight*! thus leaving his own Queen to be captured by the adversary's *Knight*!!

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The improvements which the author of the following treatise has attempted are :

A regular system of defence against the attack commonly gained by the first move.

An analysis of the moves censured by Philidor. The author endeavours to prove, that *playing the King's Knight to its Bishop's third square*, the second move, is very good play; and also, that the player who plays his *Queen's Bishop's Pawn one step*, the second move, does not play ill, even though his adversary should play his *Queen's Pawns two steps*.

The method of drawing a game with a *Bishop or Knight* against a *Queen*.

The method of drawing a game with *both Bishops* against a *Queen*.

The method of winning with a *Queen* against *both Knights*.

A great variety of examples, teaching the most approved system of playing pawns at the end of a

game. To this important department the author has devoted particular attention.

He has also inserted the most expeditious method of check-mating with *a Rook*; with *both Bishops*; and with *a Knight and Bishop*.

Convinced that a collection of critical and remarkable situations, or ends of games, will prove highly entertaining and instructive to amateurs, the author has selected seventy-eight; some of which have never been published; and he has included a few situations in which a skilful player may compel his adversary to *stale-mate* him, and some in which he can even oblige his antagonist to *check-mate* him. These situations will not greatly improve amateurs, unless they attempt to find out the method of winning without looking at the solution; the author has therefore deemed it eligible to insert the *situations* in the *first volume*, and the *solutions* in the *second*: and he earnestly recommends amateurs to seek diligently for the proper moves, without having recourse to the *key*: the improvement which they will derive

from adhering to that system will amply compensate them for their trouble.

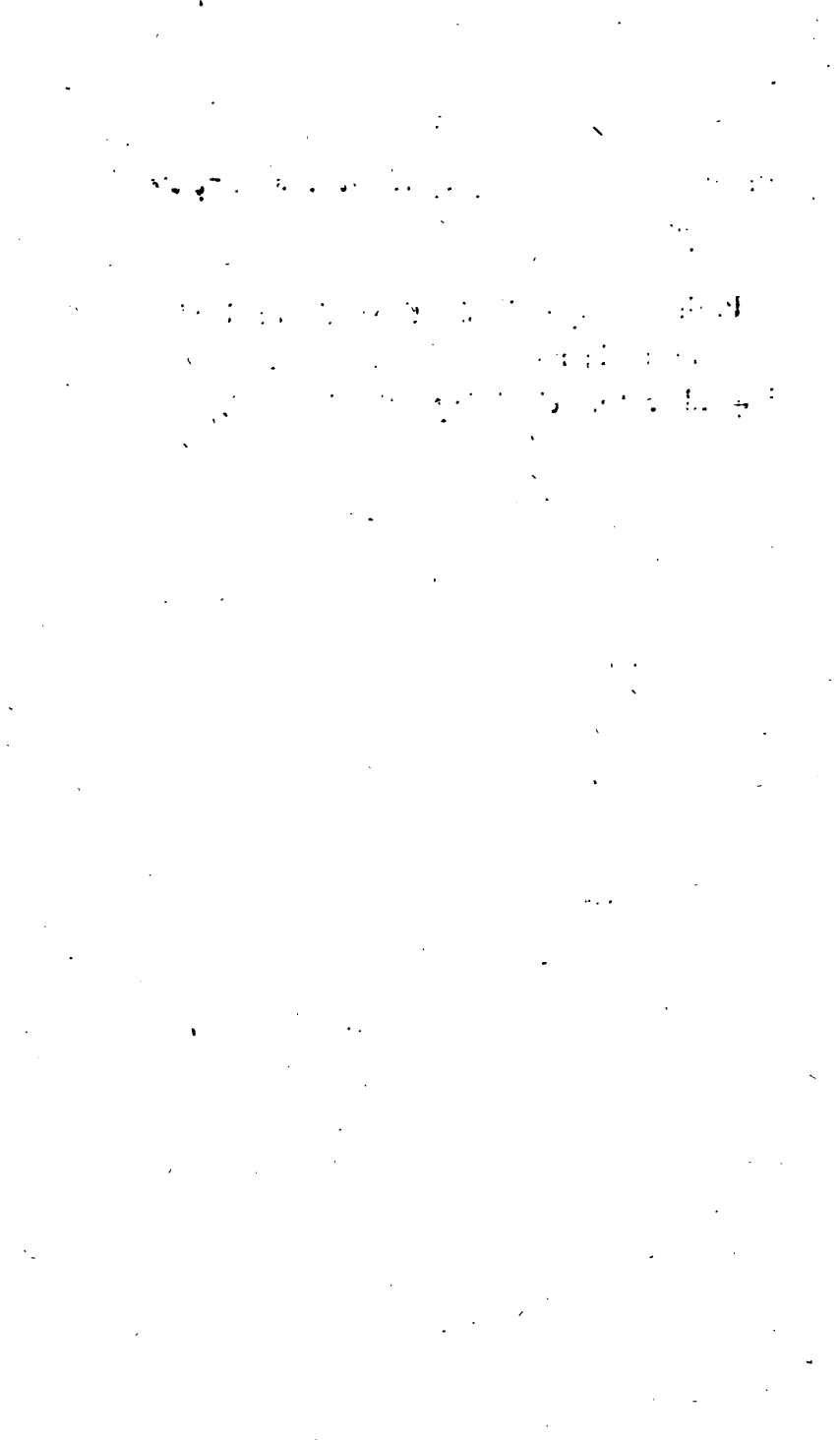
The author can not conclude without acknowledging the assistance which he has derived from several of the works which he has mentioned; particularly "*Practical and theoretical Observations on the Game of Chess*," published at Modena in 1750.

Extremely fond of Chess, and anxious that it should be more generally played, the author's utmost ambition is to facilitate the study of that noble, but difficult, game; and he hopes that his endeavours will meet the approbation of amateurs and scientific players; with a great many of whom he has frequently had the honour of contending "on the checkered field."

N. B. In all *directions* for playing, the author has used the preposition *to* instead of *at*: the verb *move* being evidently understood, the phraseology of "*move the King's Knight at its Bishop's third*

square," is grossly improper. It is a complete gallicism.

In the seventy-eight situations, the word *at* has been retained; no *movement* of the pieces being implied, but merely their *position* described.



# LAWS

OF

## THE GAME.

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### 1.

THE Chess-board must be placed in such a manner, that each player may have a white square on his right hand ; that is to say, the player of the white pieces must have his *King's Rook* on a white square ; and consequently the player of the black pieces will have his *Queen's Rook* also on a white square. If the chess-board be improperly placed, and either of the players perceive it before four moves on each side have been played, he has a right to insist on the chess-board's being properly placed, and on re-commencing the game ; but if four moves have been played, the chess-board must remain in that position during the whole of that game.

### 2.

If the pieces or pawns be improperly placed, the player who first perceives it may insist upon the mistake's being rectified, provided four moves on each side have not been played ; for, after the

fourth move, the pieces must remain as they were placed.

## 3.

If a player begin a game without having all his pieces, and if he do not perceive it until the fourth move have been played, he must finish the game without the pieces or pawns which he has forgotten.

## 4.

If a player agree to give the *odds* of a piece or a pawn, and, notwithstanding that, should begin the game *even*, he shall not be allowed to take the piece or pawn off the board, which he was to give to the inferior player; but, on the contrary, he shall be obliged to finish the game with all his pieces: and the inferior player shall not *lose that game*; for even if he should be check-mated, it shall be considered as a *drawn game*.

## 5.

When the game is played *even*; the players must draw for the first move: after the *first* game the move belongs alternately to each player.

N. B. In Germany, he who wins the game has the advantage of playing first the next game, but this seems unfair.

## 6.

The player who gives odds has always the advantage of the move; except, of course, in those



games where the move is also given to the inferior player, such, for example, as the *Pawn and move*, &c.

## 7.

When a player has *touched* a piece, he must *move* it, unless, *at the moment of touching it*, he should say, "*J'adoube*:" if a piece be not placed exactly in the centre of its square, or if it should fall, the player must say "*J'adoube*," in placing it properly; else his adversary may compel him to play it.

## 8.

As long as a player holds a piece, he is at liberty to play it where he chooses; but when he has *let it go*, he can not recal his move.

## 9.

If a player *touch* one of his adversary's pieces, without saying "*J'adoube*," he may be compelled to take it: if the piece can not be taken, the player must move his King; and, if neither the piece nor the King can be moved, no penalty shall be inflicted.

## 10.

If a player should, by mistake, play one of his adversary's pieces instead of his own, his adversary may compel him either to take it (if it can be taken), to replace it where it was, or to let it remain where he played it.

## 11.

If a player take one of his adversary's pieces with a piece that can not take it, without a false move, his adversary may compel him either to take it with any other piece, or to play the piece which he touched.

## 12.

If a player take one of his pieces with another of his, his adversary may oblige him to play either of the two pieces.

## 13.

If a player make a false move, his adversary may oblige him either to let the piece remain where he played it, or to play it on some other square. Or, if the adversary should prefer it, he has a right to oblige the player, who made a false move, to replace the piece where it previously was, and to play the King instead of it.

## 14.

If a player should play two successive moves, it is in his adversary's power to oblige him to put back the *second* move; or, if he choose it, he may insist on continuing the game, as if only *one* move had been played.

## 15.

A Pawn that is pushed two steps may be taken "*en passant*," by the adversary's Pawn.

N. B. This is not the case in Italy; a Pawn is allowed to pass "*en prise*;" and that is called "*passar battaglia*."

## 16.

The King must not castle; 1st, if he have moved; 2dly, if he be in check; 3dly, if any of the squares, over which he moves in castling, be under the power of one of his adversary's pieces; and, 4thly, if the Rook have moved. A player who castles in either of these *four* cases, must put back the move; and his adversary may compel him to play either the King, or the Rook, with which he intended to castle.

It is almost unnecessary to observe, that, when the King castles with *his Rook*, the King must be placed on the Knight's square, and the Rook on the Bishop's square: when he castles with the *Queen's Rook*, the King is to be placed on the Queen's Bishop's square, and the Rook on the Queen's square. This is the only method of castling which is allowed in Great Britain, France, and Holland; but in Italy, and other parts of the continent, a player may castle in *four* different ways; 1. The King at the Knight's square, and the Rook at the Bishop's square. 2. The King at the

Knight's square, and the Rook at the King's square. 3. The King at the Rook's square, and the Rook at the Bishop's square; and, 4. The King at the Rook's square, and the Rook at the King's square. These different methods of castling render the game remarkably interesting. If the *third* method of castling were allowed in playing *Cunningham's Gambit*, the attack would perhaps be irresistible.

## 17.

If a player touch one of his pieces which can not be moved without placing his King in check, he must play his King; and if the King can not move, no penalty is to be inflicted.

## 18.

Whenever a player attacks his adversary's King, he must say "*Check*;" and if he forget to say it, the adversary need not move his King, or take notice of the check; and if the player, who did not say "*Check*," should, on the next move, attack the Queen, or any of his adversary's pieces, and say "*Check*," the player, whose King is in check, may put back his last move, and, instead of it, remove his King, or cover the check.

But if a player should carelessly move his King in check, it is difficult to determine the penalty which he incurs by it. The author of this treatise, when a beginner, committed that mistake while playing against *Mr. Verdoni*, who immediately

attacked his Queen, at the same time saying "*Check*," and of course took the Queen the next move. *Mr. Verdoni* added, that rule was uniformly followed at the Chess-club at Paris.

## 19.

If the King have been in check during two or more moves, and it be not possible to ascertain how it happened, he, whose King is in check, may, as soon as he perceives it, put back his last move, and remove his King, or cover the check.

## 20.

If a player say "*Check*" without giving check, and his adversary should in consequence move his King, or touch any piece to cover the check, and should afterwards perceive that he is *not in check*, he may put back his last move, provided his opponent have not already played his next move.

## 21.

If a player have moved, previously to perceiving a false move, or any other mistake which his adversary may have committed, he can no longer insist on the penalty: he should have noticed the mistake before he *moved or even touched* a piece.

## 22.

When a player has pushed a Pawn to Queen, he is at liberty to make a second Queen, a third Rook,

or any other piece which he may deem more useful for his attack or defence.

N. B. This rule has been observed from time immemorial; and there are several examples of a player's having two Queens in *Greco's* treatise. Some persons, who wish to be singular, pretend that a player who passes a Pawn to *Queen*, can not call for a Queen unless he have lost or exchanged his own; and they say, that a player can call only for the piece which he has lost. Many examples may be given where a skilful player will push a Pawn to *Queen* before any exchange has taken place; in that case, *what will the Pawn be called, and of what use will it be to the player?* Will any person, who knows something of the game, venture to say that the Pawn, when it has once reached the *adversary's* line, must remain there a *non-descript*, until an exchange take place? Again, suppose a player should have exchanged only his *White Bishop*, and the Pawn should reach a *black square*, what is it to be? But it is useless to expatiate any further on an absurdity.

## 23.

At the end of a game, when a player remains with a Rook and a Bishop against a Rook; with both Bishops, or with a Knight and Bishop against the King, &c. if he can not check-mate his adversary in *fifty* moves, the game will be considered as a drawn game.

But, if a player engage to check-mate his adversary with a marked pawn, or with any particular piece, the number of moves is then unlimited.

24.

If the King be *stale-mate*, the game is a *drawn* game.

Formerly, at *Parsloe's Hotel*, where several of the first players in Europe held a club, he who *stale-mated* his adversary *lost* the game: on the contrary, in Turkey, he who *stale-mates* his adversary *wins* the game. In France, Italy, Germany, &c. *stale-mate* has always been considered a *drawn* game.

It seems totally repugnant to the nature of chess, that a player should *win* the game, because his adversary has *stale-mated* him. If it were generally adopted, every player might have a *twofold* object in view, *that of check-mating his adversary; or that of compelling his adversary to stale-mate him.*

Philidor says, that, in an edition of Greco's Treatise, published in London in 1656, *stale-mate* is considered a *won* game, but that edition is incomplete, edited by a person who knew nothing of chess, and who was even ignorant of Greco's name, for he calls him *Biochimo*, instead of *Giochimo*: it is beside unquestionable, that Greco followed the rule adopted by all Italian players of eminence, such as Paolo Boi; Lionardo da Cupri; Salvio; Carrera; Marano; Gianutio, &c.; and

they uniformly considered stale-mate as a *drawn* game.

An extremely insignificant treatise, compiled by Jos. Barbier, in the seventeenth century, says, that "He that hath put his adversary's King into a stale, loseth the game:" and he assigns the following *sapient* reason, "Because he hath disturbed the course of the game, WHICH CAN ONLY END WITH THE GRAND CHECK-MATE!" It would be difficult to devise any argument more effectually subversive of his hypothesis.

## 25.

Should any dispute arise between two players, on the subject of a move, not referred to in any of these laws, the by-standers, who are *not* interested in the game, are to be applied to, and their decision ought to be considered as binding to both parties.



# **BOOK I.**

**CONTAINING**

**DIFFERENT METHODS OF OPENING THE GAME;  
AND TAKING AN ADVANTAGEOUS SITUATION,  
IN THE FIRST TWELVE OR FOURTEEN MOVES.**

## FIRST GAME.

1.

*White.* The K. P. two steps.*Black.* The same.

2.

*W.* The K. B. to the Q. B. fourth square.*B.* The same.

3.

*W.* The Q. B. P. one step.*B.* The K. Kt. to its B. third square. (a)

4.

*W.* The Q. P. two steps.*B.* The K. P. takes the Q. P. (b)

5.

*W.* The K. P. one step,*B.* The K. Kt. to the adversary's K. fourth square. (c)

## NOTES OR REMARKS

*On some of the most essential Moves.*

Few Players know how to defend themselves against an attack ; this Book is intended to enable the Player who has the first move, to avail himself of the mistakes which his adversary will probably commit, and to pursue a steady and regular system of attack.

The mistakes which the Player of the Black commits will be pointed out, and it will be shown in the *Second Book*, that, if the Black had played properly, the White could *not have CONTINUED his attack*.

N. B. Throughout the work the *second* person will denote the *White* ; and the *third* person the *Black*.

---

(a) This move, though very generally played, even by good players, is certainly a bad move.

(b) If the Black were to retire his King's Bishop to his Queen's third square, you would win a piece, as will be shown in a Back-game, beginning at the *fourth* move of the Black.

(c) Instead of this move the Black might play the Queen to his King's second square ; or his Queen's Pawn two moves ; but you would nevertheless have the best of the game, as will be demonstrated in two Back-games beginning at the *fifth* move of the Black.

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6.

*W.* The K. B. takes the K. B. P. and gives check. (*d*)

*B.* The K. takes the B.

7.

*W.* The Q. to her K. B. third square, giving check.

*B.* The K. Kt. covers the check at its B. third square.

8.

*W.* The K. P. takes the K. Kt.

*B.* The Q. takes the K. P. at her K. B. third square.

9.

*W.* The Q. gives check at the adversary's K. R. fourth square. (*e*)

*B.* The Q. covers the check at her K. Kt. third square.

10.

*W.* The Q. takes the K. B.

*B.* The Q. takes the K. Kt. P.

11.

*W.* The Q. to the adversary's K. B. fourth square, giving check.

*B.* The K. to his square.

12.

*W.* The Q. to her K. B. third square; and you will win the game, whether the Black exchanges Queens or not.

(d) Instead of this move, you might play your King's Bishop to the adversary's Queen's fourth square; but he would then sacrifice his Knight for *three Pawns*, as will be shown in the second Book.

(e) It seems that if you were to give check at the adv. Queen's fourth square, you would likewise win the Bishop; but he would cover the check with his Queen at his King's third square, and giving you check at the same time, you would be compelled to exchange Queens.

## FIRST BACK-GAME,

*Beginning at the fourth move of the Black:*

4.

.....  
B. The K. B. to its Q. third square.

5.

W. The Q. P. takes the K. P.

B. The K. B. takes the Q. P.

6.

W. The K. B. P. two steps.

B. The K. B. to its Q. third square. (a)

7.

W. The K. P. one step.

B. The Q. to her K. second square.

8.

W. The same; and of course you will win a piece.

## SECOND BACK-GAME,

*Beginning at the fifth move of the Black.*

5.

.....  
B. The Q. to her K. second square.

6.

W. The Q. B. P. takes the K. P.

B. The K. B. gives check at the adversary's Q.  
Kt. fourth square. (b)

(a) If the Black were to take your King's Pawn with his Knight, you must play your Queen to the adversary's King's Rook's fourth square, and you will certainly gain a piece.

(b) If, instead of giving check with his King's Bishop, he were to retire it to his Queen's Knight's third square, you should play your Queen to your King's second square, and your situation would be much better than his.

7.

*W.* The K. to his B. square. (*b*)

*B.* The K. Kt. to the adversary's K. fourth square. (*c*)

8.

*W.* The Q. to her K. Kt. fourth square.

*B.* The Q. B. P. one step. (*d*)

9.

*W.* The Q. takes the K. Kt.

*B.* The Q. P. two steps.

10.

*W.* The K. B. takes the Q. P.

*B.* The Q. B. P. takes the K. B.

11.

*W.* The Q. takes the Q. B. P. and must win the game, having the advantage of two Pawns, and a good situation.

### THIRD BACK-GAME,

*Beginning at the fifth move of the Black.*

5.

.....

*B.* The Q. P. two steps.

6.

*W.* The K. P. takes the K. Kt.

*B.* The Q. P. takes the K. B.



(b) This move may appear bad to some players, who think that it is indispensably necessary to castle; it is however the only move by which you are enabled to preserve your attack: if you were to cover the check with your Queen's Knight, the Black would play his King's Knight to your King's fourth square, make *two* exchanges, and then push his Queen's Pawn one step, which would totally destroy your attack, and disunite your Pawns. If you covered the check with your Queen's Bishop, the Black would nevertheless play his King's Knight to your King's fourth square, and, after having exchanged both his King's Bishop and King's Knight, he would push his Queen's Pawn one step. But by moving your King, he finds himself obliged to remove his King's Knight (which remains *en prise*), and he can play it only to your King's fourth square, or to its own square; either of which moves gives you by much the best of the game.

(c) If the Black, instead of playing his King's Knight to your King's fourth square, play it to its own square, you must play your King's Knight to its Bishop's third square, and your situation is greatly superior to that of your adversary, as his pieces are confined: if he play his King's Bishop's Pawn, you must play your Queen to her Knight's third square; and if, instead of the King's Bishop's Pawn, he should play his Queen's Pawn one step, you will win either his King's Bishop or his Queen's Knight, by giving check with your Queen at her Rook's fourth square.

(d) If the Black, at the eighth move, should play his King's Knight to his Bishop's third square, you must not take it with your King's Pawn, but you must take the adversary's King's Knight's

7.

*W.* The Q. to the adversary's K. R. fourth square.

*B.* The Q. to her third square. (a)

8.

*W.* The K. P. takes the K. Kt. P.

*B.* The K. R. to its Kt. square.

9.

*W.* The Q. takes the K. R. P.

*B.* The Q. gives check at her K. fourth square.

10.

*W.* The K. Kt. covers the check at his K. second square.

*B.* The Q. takes the K. P. at her K. Kt. second square. (b) (c)

11.

*W.* The Q. takes the Q.

*B.* The R. takes the Q.

12.

*W.* The Q. B. P. takes the K. P. at your Q. fourth square.

*B.* The K. B. gives check at the adversary's Q. Kt. fourth square.

13.

*W.* The K. at his B. square ; and in that situation you have much the best of the game.

Pawn with your Queen, and then the King's Knight with your Queen : if you took it with the Pawn, your adversary would check-mate you with his Queen at your King's square.

(a) If the Black, instead of this move, were to play his King's Bishop to its Queen's Knight's third square, or, if he supported it with his Queen's Knight's Pawn, you would win the game, by taking the King's Knight's Pawn with your King's Pawn, and then the King's Rook's Pawn with your Queen. And if the Black, at the seventh move, retired his King's Bishop to its own square, you should first give check at the adversary's King's fourth square, and then take the King's Knight's Pawn with your King's Pawn, by which means you would gain either the Rook or the Bishop.

(b) If the Black were to let his King's Rook remain *en prise*, and played his King's Pawn to your Queen's third square, you should take his Rook, giving check ; and you might easily make a second Queen, and win the game.

(c) If the Black take the Pawn with his Rook, instead of taking it with his Queen, you must first give check with your Queen at the adversary's King's Rook's square, and then with your Queen's Bishop's Pawn take the adversary's King's Pawn which is at your Queen's fourth square.

## SECOND GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. Kt. to its B. third square.*B.* The Q. Kt. to its B. third square. (*a*)

3.

*W.* The K. B. to its Q. B. fourth square.*B.* The same.

4.

*W.* The Q. B. P. one step.*B.* The K. Kt. to its B. third square.

5.

*W.* The Q. P. two steps.*B.* The K. P. takes the Q. P. (*b*)

6.

*W.* The Q. B. P. takes the K. P.*B.* The K. B. to its Q. Kt. third square. (*c*)

7.

*W.* The K. P. one step.*B.* The K. Kt. to the adversary's K. fourth square. (*d*)

8.

*W.* The K. B. to the adversary's Q. fourth square.*B.* The K. B. P. two steps. (*e*)

(a) This is the best method of defending the King's Pawn. It will be proved in several subsequent games, that if the Black support his King's Pawn in any other manner, he must lose the game.

(b) If, instead of taking your Queen's Pawn, he should retire his King's Bishop either to his Queen's Knight's third square, or to his Queen's third square, he would lose the game; this will be demonstrated in the first and second *Back-games*, beginning at the *fifth* move of the Black.

(c) The Black loses the game by this move; he ought to have given you check with that Bishop. This will be analysed in the *Second Book*.

(d) There will be two *Back-games* beginning at this move, as the Black might play his King's Knight to the adversary's King's Knight's fourth square, or to his King's Rook's fourth square. But if, instead of moving his Knight, he had played his Queen to his King's second square, you ought immediately to have castled; and your situation would have been very advantageous.

(e) If, instead of playing the King's Bishop's Pawn two steps, he were to give you check with his King's Bishop, your best move would be to play your King to his Bishop's square,

9.

*W.* The K. B. takes the K. Kt.*B.* The K. B. P. takes the K. B.

10.

*W.* The Q. B. to the adversary's K. Kt. fourth square.*B.* The Q. Kt. to its K. second square.

11.

*W.* The K. Kt. to its R. fourth square.*B.* The K. Kt. P. one step. (*f*)

12.

*W.* The K. Kt. to the adversary's K. B. fourth square.*B.* The K. Kt. P. takes the Kt.

13.

*W.* The Q. gives check at the adversary's K. R. fourth square.*B.* The K. to his B. square.

14.

*W.* The Q. B. gives check at the adversary's K. R. third square.*B.* The K. to his Kt. square.

15.

*W.* The Q. gives check at the adversary's K. Kt. fourth square.*B.* The K. to his B. second square. (*g*)

16.

*W.* The Q. gives check at the adversary's K. R. third square.*B.* The K. to his square.

(f) The fifth and sixth *Back-games* will begin from this move, as the Black might have played either his Queen's-Pawn,--or his King's Rook's Pawn, one step.

(g) If he should interpose his King's Knight, you must take his Queen, giving check, and then play your Queen to his Bishop's third square, &c.

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17.

*W.* The Q. takes the K. R. and gives check.

*B.* The K. at his B. second square. (*h*)

18.

*W.* The Q. gives check at the adversary's K. B. third square.

*B.* The K. to his square. (*i*)

19.

*W.* The Q. to the adversary's K. B. square, giving check-mate.

---

## FIRST BACK-GAME,

*Beginning at the fifth move of the Black.*

5.

.....

*B.* The K. B. to its Q. Kt. third square.

6.

*W.* The Q. P. takes the K. P.

*B.* The K. Kt. takes the K. P.

7.

*W.* The Q. to the adversary's Q. fourth square.

*B.* The K. B. takes the K. B. P. and gives check.

8.

*W.* The K. to his B. square.

*B.* Loses a piece ; being obliged to castle, or to play his Q. to his K. second square, to avoid check-mate ; and in either case, you will take his K. Kt. with your Q.



**(h)** If he interpose the King's Knight at its own square, you should take it with your Queen, giving check; and then by playing your Queen's Bishop to his King's Knight's fourth square you will check-mate him.

**(i)** If to his Knight's square, you will check-mate him at his King's Knight's second square.

## SECOND BACK-GAME,

*Beginning at the fifth move of the Black.*

5.

*W.* The K. B. to its Q. third square.

6.

*W.* The Q. P. takes the K. P.

*B.* The Q. Kt. takes the Q. P. (a)

7.

*W.* The K. Kt. takes the Q. Kt.

*B.* The K. B. takes the K. Kt.

8.

*W.* The K. B. P. two steps.

*B.* The K. B. at its Q. third square.

9.

*W.* The K. P. one step, and you will gain a piece ;  
but if he were to play his Q. to his K. second square, you must also play your Q. to your K. second square, for if you were to castle, he would give check with his K. B. and then remove his K. Kt.

(a) If, instead of taking your Queen's Pawn with his Queen's Knight, he should take it with his King's Bishop, you must play your King's Knight to his King's Knight's fourth square, and after he has castled to defend his King's Bishop's Pawn, you must then play your King's Bishop's Pawn two steps, and then your King's Pawn one step, &c.

### THIRD BACK-GAME,

*Beginning at the seventh move of the Black.*

7.

.....

**B.** The K. Kt. to the adversary's K. Kt. fourth square.

8.

**W.** The K. B. takes the K. B. P. and gives check. (a)

**B.** The K. takes the B.

9.

**W.** The K. Kt. gives check at the adversary's K. Kt. fourth square.

**B.** The K. to his square.

10.

**W.** The Q. takes the K. Kt. and the White has a good game.

### FOURTH BACK-GAME,

*Beginning at the seventh move of the Black.*

7.

.....

**B.** The K. Kt. to its R. fourth square.

(a) It would also be good play if you were to move your King's Rook's Pawn one square, as he would be compelled to retire his Knight to its Rook's third square : you should take it with your Queen's Bishop, and then play your Queen to her second square.

8.

**W.** The K. Kt. to the adversary's K. Kt. fourth square.

**B.** The K. castles. (a)

9.

**W.** The Q. takes the K. Kt. at the adversary's K. R. fourth square.

**B.** The K. R. P. one step, to prevent check-mate.

10.

**W.** The K. Kt. takes the K. B. P. and, you will very easily win the game.

## FIFTH BACK-GAME,

*Commencing at the eleventh move of the Black.*

11.

.....

**B.** The R. P. one step.

12.

**W.** The Q. gives check at the adversary's K. R. fourth square.

**B.** The K. to his B. square. (a)

13.

**W.** The K. Kt. gives check at the adversary's K. Kt. third square.

**B.** The K. to his Kt. square. (b)

(a) Instead of castling, the Black may support his King's Knight with his King's Knight's Pawn; but, in that case, by taking the King's Bishop's Pawn with your Knight, you will compel him to lose his King's Rook,

(a) He may play his King's Knight's Pawn one step, instead of moving his King. This will be analysed in a *Supplement to this Back-game*.

(b) If, instead of playing his King to his Knight's square, he should play it either to his square, or to his King's Bishop's second square, you must take his Rook with your Knight, giving check by discovery, &c. And if, instead of moving his King, he should take your Knight with his Knight, you must take his Queen with your Queen's Bishop, and you will easily win the game.

14.

*W.* The K. Kt. takes the K. Kt. and checks.*B.* The K. to his B. square. (c)

15.

*W.* The K. Kt. gives check at the adversary's K. Kt. third square; and you will take his Q. with your Q. B. the next move, &c.*Supplement to this Back-game.*

12.

.....

*B.* The K. Kt. P. one step.

13.

*W.* The K. Kt. takes the K. Kt. P.*B.* The K. R. to its second square.

14.

*W.* The K. Kt. takes the K. Kt. and gives check by discovery.*B.* The K. to his B. square. (a)

15.

*W.* The K. Kt. gives check at the adversary's K. Kt. third square.*B.* The K. to his square.

16.

*W.* The Q. B. takes the K. R. P.*B.* The R. takes the B.



(c) If he were to play his King to his Rook's second square, you must check-mate him with your Queen at his King's Knight's third square.

(a) He may also play the following moves:

14.

B. The K. R. interposes at its K. B. second square.

15.

W. The Q. takes the K. R. P.

B. The R. takes the Kt. (b)

16.

W. The Q. gives check at the adversary's K. Kt. third square.

B. The R. interposes at its K. B. second square.

17.

W. The Q. B. takes the Q. &c.

(b) If the Black, instead of taking the Knight with the Rook, should play

15.

B. The Q. P. two steps.

16.

W. The K. Kt. to the adversary's K. Kt. third square.

B. The Q. to her second square.

17.

W. The Q. gives check at the adversary's R. square.

B. The R. interposes at its K. B. square,

18.

W. The Q. takes the R. and gives check-mate.

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17.

*W.* The Q. takes the R.

*B.* The Q. P. one step.

18.

*W.* The Q. P. one step.

*B.* The Q. P. takes the K. P. (or any other move;  
the game being lost).

19.

*W.* The Q. checks at the adversary's K. B. square.

*B.* The K. to his Q. second square.

20.

*W.* The K. Kt. takes the Q. P. (at the adversary's  
K. fourth square), and gives check-mate.

---

## SIXTH BACK-GAME,

*Commencing at the eleventh move of the Black.*

11.

.....

*B.* The Q. P. one step.

12.

*W.* The Q. gives check at the adversary's K. R.  
fourth square.

*B.* The K. Kt. P. one step. (*a*)

13.

*W.* The K. Kt. takes the K. Kt. P.

*B.* The K. R. P. takes the K. Kt.

(a) Instead of interposing the Knight's Pawn, the Black may play his King to his Bishop's square; in which case, you must check with your King's Knight at the adversary's King's Knight's third square, and you will win his King's Knight; for if he were to take your Knight with his Rook's Pawn, he would lose his Rook and his Queen.

But as, at the *twelfth* move, he may play his King to his Queen's second square, the best moves will be analysed in a *Supplement to this Back-game*.

14.

*W.* The Q. takes the R. and checks.

*B.* The K. to his Q. second square.

15.

*W.* The K. P. one step, giving check.

*B.* The K. takes the P. or moves to his Q. B. third square.

16.

*W.* The Q. takes the Q. &c.

### *Supplement to this Back-game.*

12.

.....  
*B.* The K. to his Q. second square.

13.

*W.* The Q. checks at her K. Kt. fourth square.

*B.* The K. to his Q. B. third square. (*a*)

14.

*W.* The Q. takes the K. B. P. at her K. fourth square, and checks.

*B.* The Q. P. one step, interposing.

15.

*W.* The Q. to her B. second square, giving check.

*B.* The K. to his Q. second square. (*b*)

16.

*W.* The K. Kt. to the adversary's K. B. fourth square.

*B.* The R. to its K. square.

17.

W. The K. to his Q. Kt. fourth square.

B. The K. to his Q. Kt. fourth square.

18.

W. The K. to his Q. Kt. fourth square.

B. The K. to his Q. Kt. fourth square.

19.

W. The K. to his Q. Kt. fourth square.

B. The K. to his Q. Kt. fourth square.

(a) If he were to retire his King at his own square, you should immediately play your King's Pawn to his King's third square.

(b) If the Black, instead of playing his King to his Q. second square, should play

.....

15.

B. The K. to his Q. Kt. fourth square.

14.

*W.* The Q. takes the R. and checks.

*B.* The K. to his Q. second square.

15.

*W.* The K. P. one step, giving check.

*B.* The K. takes the P. or moves to his Q. B. third square.

16.

*W.* The Q. takes the Q. &c.

### *Supplement to this Back-game.*

12.

.....  
*B.* The K. to his Q. second square.

13.

*W.* The Q. checks at her K. Kt. fourth square.

*B.* The K. to his Q. B. third square. (a)

14.

*W.* The Q. takes the K. B. P. at her K. fourth square, and checks.

*B.* The Q. P. one step, interposing.

15.

*W.* The Q. to her B. second square, giving check.

*B.* The K. to his Q. second square. (b)

16.

*W.* The K. Kt. to the adversary's K. B. fourth square.

*B.* The R. to its K. square.

17.

W. The K. to his Q. Kt. fourth square.

B. The K. to his Q. Kt. fourth square.

18.

W. The K. to his Q. Kt. fourth square.

B. The K. to his Q. Kt. fourth square.

19.

W. The K. to his Q. Kt. fourth square.

B. The K. to his Q. Kt. fourth square.

(a) If he were to retire his King at his own square, you should immediately play your King's Pawn to his King's third square.

(b) If the Black, instead of playing his King to his Q. second square, should play

.....

15.

B. The K. to his Q. Kt. fourth square.

### THIRD GAME.

*W.* The K. P. two steps.

*B.* The same.

2.

*W.* The K. Kt. to its B. third square.

*B.* The Q. P. one step.

3.

*W.* The K. B. to its Q. B. fourth square. (*a*)

*B.* The K. R. P. one step. (*b*)

4.

*W.* The Q. B. P. one step.

*B.* The K. Kt. to its B. third square.

5.

*W.* The Q. P. two steps.

*B.* The K. P. takes the Q. P.

6.

*W.* The K. Kt. takes the K. P.

*B.* The K. Kt. takes the K. P. (*c*)

7.

*W.* The K. B. takes the adversary's K. B. P. and gives check.

*B.* The K. takes the B.



In page 23 (note *a*) it has been observed, that, when you attack your adversary's King's Pawn with your King's Knight, he ought to support it with his *Queen's Knight*. He may also defend it with, 1. the *Queen's Pawn*; 2. with the *Queen*; 3. with the King's Bishop; and 4. with the King's Bishop's Pawn. These are all exceptionable moves, as the following games will demonstrate. The first of them is very commonly played, and is considered a good move by *Rui Lopez*. *PHILIDOR* also directs the player, who has *not* the move, to support his King's Pawn by playing his *Queen's Pawn* one step, after which he is to play his King's Bishop's Pawn two steps, &c. It seems that our great master was in an error in that respect; and, though he did not like to retract from the assertion which he made in the first edition of his work, "*that playing the King's Knight to the Bishop's third square, was a bad move*," he admitted, in the edition of 1790, that the whole of that game "*was not very exact*."

(*a*) It is better to play the *Queen's Pawn* two steps; this will be demonstrated in the *fourth* game.

(*b*) If he were to play his King's Knight to its Bishop's third square, you should play your King's Knight to his Knight's fourth square, and he could not prevent you from gaining a Pawn.

(*c*) This is a bad move; instead of taking your King's Pawn he ought to play his King's Bishop to his King's second square.

8.

*W.* The Q. checks at the adversary's K. R. fourth square.

*B.* The K. to his second square. (*d*)

9.

*W.* The Q. to her K. second square.

*B.* The Q. P. one step.

10.

*W.* The K. B. P. one step; and your game is considerably better than your adversary's.

## BACK-GAME,

*Commencing at the eighth move of the Black.*

8.

*B.* The K. to his B. third square.

9.

*W.* The Q. checks to her K. R. fourth square.

*B.* The K. Kt. interposes at its fourth square. (*a*)

10.

*W.* The Q. B. takes the K. Kt. and gives check.

*B.* The K. R. P. takes the Q. B.

11.

*W.* The Q. takes the K. R. and you will easily win the game.

(d) As he may play his King to his Bishop's third square, the best method of playing will be shown in a *Back-game*.

(a) If he play his King's Knight's Pawn two steps, you must take his King's Knight with your Queen.

## FOURTH GAME.

1.

*W.* The K. P. two steps.

*B.* The same.

2.

*W.* The K. Kt. to its B. third square.

*B.* The Q. P. one step.

3.

*W.* The Q. P. two steps.

*B.* The K. B. P. two steps. (a)

4.

*W.* The Q. P. takes the K. P.

*B.* The K. B. P. takes the K. P.

5.

*W.* The K. Kt. to the adversary's K. Kt. fourth square.

*B.* The Q. P. one step. (b)

6.

*W.* The Q. P. one step, to the adversary's K. third square. (c)

*B.* The K. Kt. to its R. third square. (d)

7.

*W.* The K. Kt. takes the K. R. P.

*B.* The Q. B. takes the P. at its K. third square. (e)

(a) *Philidor* directs this move ; which, he says, will give the *Black* the best of the game.

(b) If, instead of playing his Queen's Pawn one step, he were to take your Queen's Pawn with his, you should take his Queen with your Queen, and then check with your King's Knight at his King's Bishop's second square, &c. and if, instead of taking your Queen's Pawn, he should play his Queen's Bishop to its King's Bishop's fourth square, you must play your Queen to his Queen's fourth square, and the game will decidedly be in your favour.

(c) This move decides the game in your favour. Instead of this move, *Philidor* directs the playing of the King's Bishop's Pawn two steps.

(d) He can play no other move to prevent you from gaining his King's Rook with your King's Knight.

(e) As he may take your King's Knight with his Rook, there will be a Back-game, beginning at the seventh move of the Black.

8.

*W.* The K. Kt. takes the K. B.

*B.* The K. takes the Kt. (*f*), &c.

It is obvious that you have much the best of the game; his King being badly situated, and one of his Pawns being *isolated*.

## BACK-GAME,

*Beginning at the seventh move of the Black.*

7.

*B.* The K. R. takes the K. Kt.

8.

*W.* The Q. checks at the adversary's K. R. fourth square.

*B.* The K. Kt. P. one step. (*a*)

9.

*W.* The Q. takes the Kt. P. and gives check.

*B.* The K. R. interposes at its B. second square. (*b*)

10.

*W.* The Q. B. takes the K. Kt.

*B.* The Q. B. takes the P. at its K. third square. (*c*)

11.

*W.* The Q. takes the Q. B. and gives check.

*B.* The R. interposes at its K. second square.

(f) If, instead of taking your Knight with his King, he should take it with his Rook, you must take his King's Knight with your Queen's Bishop, and then check with your Queen at his King's Rook's fourth square ; and you will gain his King's Knight's Pawn.

(a) If he move his King, check with your Queen's Bishop at his King's Knight's fourth square will win his Queen.

(b) If he interpose his King's Knight, you must take his Rook with your Queen.

(c) He can not take your Queen's Bishop without being check-mated ; and if he play his Queen to his King's second square, you must take his Rook, exchange Queens, and then take his King's Bishop with your Queen's Bishop.

12.

*W.* The Q. checks at the adversary's K. Kt. third square.

*B.* The R. interposes at its K. B. second square,

13.

*W.* The Q. B. takes the K. B.

*B.* The K. takes the Q. B.

14.

*W.* The Q. Kt. to its B. third square, or the K. R. P. two steps; and the game may be considered as won.





## FIFTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. Kt. to its B. third square.*B.* The K. B. to its Q. third square. (*a*)

3.

*W.* The K. B. to its Q. B. fourth square.*B.* The K. Kt. to its B. third square.

4.

*W.* The Q. P. two steps.*B.* The K. Kt. takes the K. P. (*b*)

5.

*W.* The Q. P. takes the K. P.*B.* The K. B. to its Q. B. fourth square.

6.

*W.* The Q. to the adversary's Q. fourth square.*B.* The K. B. takes the K. B. P. and gives check.

7.

*W.* The K. to his second square.*B.* The K. castles. (*c*)

8.

*W.* The Q. takes the K. Kt.*B.* The K. B. to its Q. B. fourth square.

(a) The Black loses the game by this move. He ought to play his Queen's Knight, instead of his King's Bishop.

(b) If, instead of taking your King's Pawn, he were to take your Queen's Pawn, you would gain a piece by playing your King's Pawn to his King's fourth square.

(c) He has no means to save his King's Knight, and he must consequently lose the game; but it would be better play to move his King's Rook to his King's Bishop's square, than to castle, because when you play your King's Knight to the adversary's King's Knight's fourth square, that move would not be so dangerous as it is after his castling; but in either case, you will easily win the game.

9.

*W.* The K. Kt. to the adversary's K. Kt, fourth square.

*B.* The K. Kt. P, one step. (*d*)

10.

*W.* The K. R. to its B. square.

*B.* The Q. to her K. square. (*e*)

11.

*W.* The K. B. takes the K. B. P.

*B.* The R. takes the R.

12.

*W.* The K. B. takes the R. and gives check.

*B.* The Q. takes the K. B.

13.

*W.* The K. Kt. takes the Q.

*B.* The K. takes the K. Kt.

14.

*W.* The Q. checks at the adversary's Q. fourth square.

*B.* Loses the game.

(d). Unless he sacrifice his Queen for your King's Knight, he has no other move to avoid check-mate.

(e) As he may play his Queen to her King's second square, a Back-game will be subjoined.

If, instead of playing his Queen he were to play his King's Rook's Pawn one step, to attack your Knight, you should take his Knight's Pawn with your Queen, giving check, and then check-mate him the next move at his King's Rook's second square.

## BACK-GAME,

*Commencing at the tenth move of the Black.*

10.

*B.* The Q. to her K. second square.

11.

*W.* The K. Kt. takes the K. B. P.

*B.* The K. to his Kt. second square. (a)

12.

*W.* The Q. B. checks at the adversary's K. R. third square.

*B.* The K. to his Kt. square.

13.

*W.* The Kt. to the adversary's K. Kt. fourth square, giving check by discovery.

*B.* The K. to his R. square.

14.

*W.* The R. takes the R. and gives check.

*B.* The Q. takes the R.

15.

*W.* The Q. B. takes the Q.

*B.* The K. B. takes the Q. B.

16.

*W.* The Q. to the adversary's Q. fourth square.

*B.* The K. to his Kt. second square.

(a) He may also play the following moves :

11.

B. The R. takes the K. Kt.

12.

W. The R. takes the R.

B. The Q. to her square. (b)

13.

W. The Q. B. to the adversary's K. R. third square.

B. The K. to his R. square.

14.

W. The Q. B. gives check at the adversary's K. Kt. second square.

B. The K. to his Kt. square.

15.

W. The K. R. takes the Q. P. and gives check-mate by discovery.

(b) If he play his Queen to her King's square, instead of playing her to her own square,

13.

W. The K. R. takes the K. R. P. giving check by discovery.

B. The K. takes the R.

14.

W. The Q. gives check at her K. R. fourth square.

B. The K. to his Kt. second square.

15.

W. The Q. gives check-mate to the adversary's K. R. th. d. square.

17.

*W.* The Q. checks at the adversary's K. Kt. square.

*B.* The K. to his R. third square.

18.

*W.* The K. Kt. to the adversary's K. B. second square, giving check.

*B.* The K. to his R. fourth square.

19.

*W.* The Q. takes the R. P. and gives check.

*B.* The K. to the adversary's K. Kt. fourth square.

20.

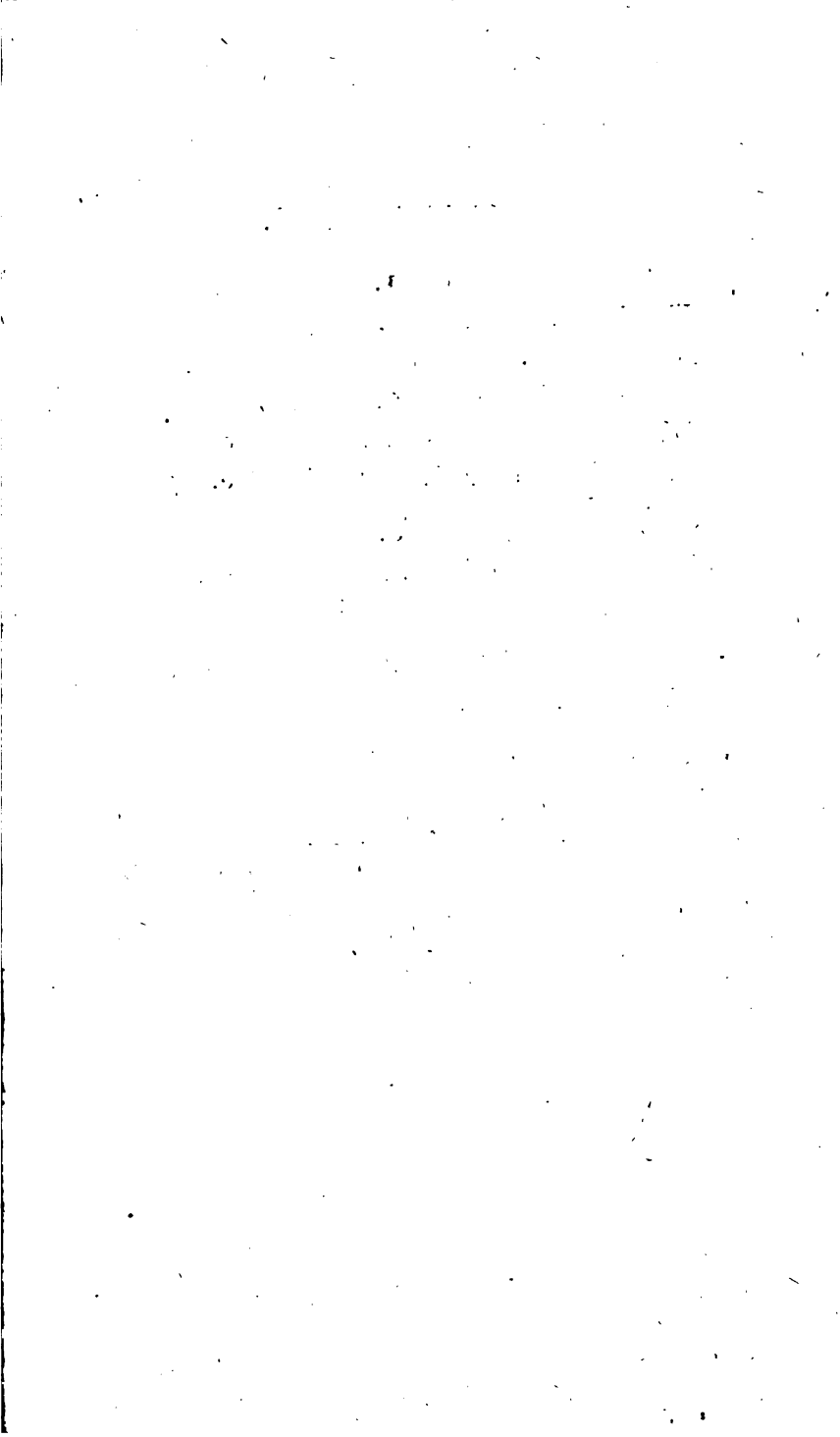
*W.* The Q. checks at her K. R. third square.

*B.* The K. to the adversary's K. B. fourth square.

21.

*W.* The Q. gives check-mate at her K. B. third square.





## SIXTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. Kt. to its B. third square.*B.* The Q. to her K. B. third square. (*a*)

3.

*W.* The K. B. to its Q. B. fourth square.*B.* The Q. to her K. Kt. third square.

4.

*W.* The K. castles,*B.* The Q. takes the K. P. (*b*)

5.

*W.* The K. B. takes the K. B. P. and gives check.*B.* The K. to his second square. (*c*)

6.

*W.* The R. to its K. square.*B.* The Q. to the adversary's K. B. fourth square.  
(*d*)

7.

*W.* The K. R. takes the K. P. and gives check.*B.* The K. takes the B.

8.

*W.* The Q. P. two steps.*B.* The Q. to her K. B. third square.

(a) The Black loses the game by this move.

(b) This is not a good move ; the Black ought to play his Queen's Knight to its Bishop's third square ; but he would nevertheless have a bad game, on account of the situation of his Queen.

(c) If he were to take the Bishop, you should give check at the adversary's King's Knight's fourth square, and then take his Queen. But as he may move his King to his Queen's square, there will be a *Back-game*, beginning at the *fifth* move of the Black.

(d) If he were to play his Queen to her King's Bishop's fourth square, you should check his King and Queen with your King's Rook.

62.

9.

*W.* The K. Kt. gives check at the adversary's K. Kt. fourth square.

*B.* The K. to his Kt. third square.

10.

*W.* The Q. checks at her third square.

*B.* The K. to his R. fourth square.

11.

*W.* The K. Kt. P. two steps, giving check.

*B.* The K. takes the P. or moves to the adversary's K. R. fourth square. (*e*)

12.

*W.* The Q. to her K. R. third square, giving check-mate.

---

## BACK-GAME,

*Beginning at the fifth move of the Black.*

5.

.....

*B.* The K. to his Q. square.

6.

*W.* The K. Kt. takes the K. P.

*B.* The Q. P. one step. (*a*)

7.

*W.* The K. R. to its K. square.

*B.* The Q. to her K. B. fourth square. (*b*)

(e) If he move his King to his Rook's third square, you must play your King's Knight to his Bishop's second square, giving *double* check, and check-mate.

(a) If he take your Knight with his Queen, you must play your King's Rook to your King's square, &c.

(b) As he may play his Queen to the adversary's Queen's Rook's fourth square, a Supplement to this Back-game will be subjoined.

8.

*W.* The K. Kt. checks at the adversary's Q. B. third square.

*B.* The Q. Kt. takes the adversary's K. Kt.

9.

*W.* The K. R. gives check at the adversary's K. square.

*B.* The K. to his Q. second square.

10.

*W.* The R. takes the adversary's K. B. (c)

*B.* The K. to his second square.

11.

*W.* The R. takes the K. Kt.

*B.* The R. takes the R.

12.

*W.* The B. takes the R. and you will easily win the game.

### *Supplement to this Back-game.*

7.

*B.* The Q. to the adversary's Q. R. fourth square.

8.

*W.* The Q. Kt. P. one step.

*B.* The Q. to her R. third square. (a)

9.

*W.* The K. B. to its Q. B. fourth square.

*B.* The Q. to her Kt. third square. (b)

(c) It would be wrong for you to check with your Bishop at his King's third square, as you would lose *three* pieces for his Queen.

(a) If he were to play his Queen to her Knight's fourth square, you should attack her with your King's Bishop, and not with your Queen's Rook, or Queen's Bishop's Pawn.

(b) If he played his Queen's Knight's Pawn two steps, to defend his Queen, you should notwithstanding check with the King's Knight, at his King's Bishop's second square, and then with your Queen at your King's Knight's fourth square, &c.

## SEVENTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. Kt. to its B. third square.*B.* The K. B. P. one step. (a)

3.

*W.* The K. Kt. takes the K. P.*B.* The K. B. P. takes the K. Kt. (b)

4.

*W.* The Q. checks at the adversary's K. R. fourth square.*B.* The K. Kt. P. one step. (c)

5.

*W.* The Q. takes the P. at the adversary's K. fourth square, and gives check.*B.* The Q. interposes at her K. second square.

6.

*W.* The Q. takes the K. R.*B.* The Q. takes the K. P. and gives check.

7.

*W.* The K. to his Q. square.*B.* The Q. to her K. third square, or the K. Kt. to its K. second square.

8.

*W.* The Q. takes the K. R. P. and must win the game.





## BACK-GAME,

*Beginning at the fourth move of the Black.*

4.

*B.* The K. to his second square.

5.

*W.* The Q. takes the P. and gives check.

*B.* The K. to his B. second square.

6.

*W.* The K. B. checks at its Q. B. fourth square.

*B.* The K. to his Kt. third square. (*a*)

7.

*W.* The Q. checks at the adversary's K. B. fourth square.

*B.* The K. to his R. third square.

8.

*W.* The Q. P. two steps, giving check with the Q. B.

*B.* The K. Kt. P. two steps.

9.

*W.* The K. R. P. two steps.

*B.* The K. to his Kt. second square.

10.

*W.* The Q. to the adversary's K. B. second square, giving check.

*B.* The K. to his R. third square.

11.

*W.* The K. R. P. takes the K. Kt. P. giving double check and check-mate.

(a) Instead of moving his King, he may play,

6.

B. The Q. P. two steps.

7.

W. The K. B. takes the Q. P. and gives check.

B. The K. to his Kt. third square.

8.

W. The K. R. P. two steps.

B. The K. B. to its Q. third square.

9.

W. The K. R. P. one step, giving check.

B. The K. to his R. third square.

10.

W. The Q. P. two steps, giving a discovered check.

B. The K. Kt. P. two steps.

11.

W. The K. R. P. takes *en passant*, and gives double check.

B. The K. takes the K. R. P. at his Kt. third square.

12.

W. The Q. checks at the adversary's K. R. fourth square.

B. The K. to his Kt. second square.

13.

W. The Q. to the adversary's K. B. second square, giving check-mate.

**BACK-GAME,***Beginning at the fourth move of the Black.*

4.

**B.** The K. to his second square.

5.

**W.** The Q. takes the P. and gives check.**B.** The K. to his B. second square.

6.

**W.** The K. B. checks at its Q. B. fourth square.**B.** The K. to his Kt. third square. (a)

7.

**W.** The Q. checks at the adversary's K. B. fourth square.**B.** The K. to his R. third square.

8.

**W.** The Q. P. two steps, giving check with the Q. B.**B.** The K. Kt. P. two steps.

9.

**W.** The K. R. P. two steps.**B.** The K. to his Kt. second square.

10.

**W.** The Q. to the adversary's K. B. second square, giving check.**B.** The K. to his R. third square.

11.

**W.** The K. R. P. takes the K. Kt. P. giving double check and check-mate.

(a) Instead of moving his King, he may play,

6.

B. The Q. P. two steps.

7.

W. The K. B. takes the Q. P. and gives check.

B. The K. to his Kt. third square.

8.

W. The K. R. P. two steps.

B. The K. B. to its Q. third square.

9.

W. The K. R. P. one step, giving check.

B. The K. to his R. third square.

10.

W. The Q. P. two steps, giving a discovered check.

B. The K. Kt. P. two steps.

11.

W. The K. R. P. takes *en passant*, and gives double check.

B. The K. takes the K. R. P. at his Kt. third square.

12.

W. The Q. checks at the adversary's K. R. fourth square.

B. The K. to his Kt. second square.

13.

W. The Q. to the adversary's K. B. second square, giving check-mate.

## EIGHTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The Q. B. P. one step. (a)*B.* The Q. P. two steps.

3.

*W.* The K. Kt. to its B. third square. (b)*B.* The Q. B. to the adversary's K. Kt. fourth square. (c)

4.

*W.* The K. P. takes the Q. P.*B.* The Q. takes the K. P. (d)

5.

*W.* The Q. checks at her R. fourth square.*B.* The Q. interposes at her second square. (e)

6.

*W.* The K. B. to the adversary's Q. Kt. fourth square.*B.* The Q. B. P. one step.

7.

*W.* The K. Kt. takes the K. P.*B.* The Q. B. P. takes the K. B. (f)

8.

*W.* The Q. takes the Q. B. and you have much the best of the game,

(a) Philidor says, that the White loses the game by playing this Pawn. It is presumed that this assertion cannot be proved.

(b) Instead of playing your Knight, if you were to play your Queen's Pawn two steps, or take his Queen's Pawn as Philidor directs, he would have the best of the game.

(c) If he should take your King's Pawn, instead of playing his Queen's Bishop, you must give check with your Queen at her Rook's fourth square. This will be analysed in a Back-game.

(d) If, instead of taking your King's Pawn, he should play his King's Pawn to your King's fourth square, you ought to check with your Queen at her Rook's fourth square, by which move you would gain a Pawn.

(e) He may interpose his Queen's Bishop, as will be shown in the second Back-game.

(f) If he play his Queen to his King's third square, you must take his Queen's Bishop with your Queen, &c. This will be demonstrated in the third Back-game.

# FIRST BACK-GAME,

*Beginning at the third move of the Black.*

3.

.....

*B.* The Q. P. takes the K. P.

4.

*W.* The Q. checks at her R. fourth square.

*B.* The Q. Kt. to its B. third square. (a)

5.

*W.* The K. Kt. takes the K. P.

*B.* The Q. B. to its Q. second square. (b)

6.

*W.* The K. Kt. takes the Q. B.

*B.* The Q. takes the K. Kt.

7.

*W.* The Q. takes the Q. P. at her King's fourth square, and gives check.

*B.* The Q. interposes at her K. second square.

8.

*W.* The Q. takes the Q.

*B.* The K. B. takes the Q.

9.

*W.* The K. B. to the adversary's Q. Kt. fourth square, &c. and the Black must lose the game; having a Pawn less, two Pawns doubled, and a bad situation.



(a) If he interpose either his Queen, his Queen's Bishop, or his Queen's Bishop's Pawn, you must take his Queen's Pawn (which is at your King's fourth square) with your Queen, and your situation will be much more advantageous than his.

(b) If he play his Queen to her fourth square, you may take his Queen's Knight with your King's Knight, and compel him to double two Pawns; or you may play your King's Bishop to his Queen's Knight's fourth square, without supporting your King's Knight, which is *en prise* of his Queen. If he take it, you will gain at least a Pawn.

## SECOND BACK-GAME,

*Commencing with the fifth move of the Black.*

5.

*B.* The Q. B. interposes at its Q. second square. (a)

6.

*W.* The Q. to her B. fourth square.

*B.* The Q. takes the Q.

7.

*W.* The K. B. takes the Q.

*B.* The Q. Kt. to its B. third square. (b)

8.

*W.* The K. castles.

*B.* The K. P. one step. (c)

9.

*W.* The K. Kt. to the adversary's K. Kt. fourth square.

*B.* The Q. Kt. to its K. fourth square.

10.

*W.* The K. B. to the adversary's Q. fourth square.

*B.* The Q. B. to its third square.

11.

*W.* The K. B. takes the Q. B.

*B.* The Q. Kt. takes the K. B.

12.

*W.* The K. Kt. takes the K. P. &c.

### THIRD BACK-GAME

Black moves at the seventh move of the Black

(a) This is much better played than interposing the Queen; nevertheless, your situation is unquestionably superior to his.

the King and Queen check

(a) is a very bad move. It is not a good move.

(b) Instead of this move, if he were to play his King's Pawn to attack your King's Knight, you should move it to your adversary's King's Knight's fourth square, and he could not avoid losing a Pawn.

(c) Though he were to play any other move, your game would be considerably better than his.

### THIRD BACK-GAME,

*Beginning at the seventh move of the Black.*

7.

.....

*B.* The *Q.* to her *K.* third square.

8.

*W.* The *Q.* takes the *Q.* *B.*

*B.* The *Q.* takes the *K.* *Kt.* and gives check.

9.

*W.* The *Q.* interposes at her *K.* second square. (*a*)

*B.* The *Q.* takes the *Q.*

10.

*W.* The *K.* *B.* takes the *Q.*

*B.* The *K.* *Kt.* to its *B.* third square.

11.

*W.* The *Q.* *P.* two steps, &c.

(a) You may also cover the check with your King's Bishop ; but it is better play to force the exchange of Queens, as you have the advantage of a Pawn.

## NINTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. Kt. to its B. third square.*B.* The Q. Kt. to its B. third square.

3.

*W.* The K. B. to its Q. B. fourth square.*B.* The K. B. to its Q. B. fourth square.

4.

*W.* The Q. B. R. one step.*B.* The Q. P. one step.

5.

*W.* The Q. P. one step.*B.* The Q. B. to the adversary's K. Kt. fourth square. (a)

6.

*W.* The Q. to her Kt. third square.*B.* The Q. Kt. to its R. fourth square. (b)

7.

*W.* The K. B. takes the K. B. P. and gives check.*B.* The K. to his B. square.

8.

*W.* The Q. to her R. fourth square.*B.* The K. takes the K. B.

(a) The Black loses the game by this move. He ought to play his Queen to his King's second square, instead of moving his Queen's Bishop.

(b) As he may take your King's Knight with his Queen's Bishop, instead of playing his Queen's Knight, a Back-game will be subjoined.

9.

*W.* The Q. takes the Q. Kt. (c)

*B.* The Q. B. takes the K. Kt.

10.

*W.* The K. Kt. P. takes the Q. B.

*B.* The Q. to the adversary's K. R. fourth square.

11.

*W.* The Q. P. one step.

*B.* The K. P. takes the Q. P.

12.

*W.* The Q. B. P. takes the K. P.

*B.* The K. B. to its Q. Kt. third square. (d)

13.

*W.* The Q. to the adversary's Q. fourth square,  
giving check.

*B.* The K. to his B. square. (e).

14.

*W.* The Q. takes the Q. Kt. P.

*B.* The Q. R. to its K. square.

15.

*W.* The Q. B. to its K. third square.

*B.* The Q. to the adversary's K. R. third square.

16.

*W.* The Q. Kt. to its Q. second square.

*B.* The K. B. to its Q. R. fourth square.

17.

*W.* The Q. Kt. P. two steps.

*B.* The Q. to the adversary's K. Kt. second square.

18.

*W.* The K. to his second square ; &c. : the Black  
must lose the game.



(c) You may also check with your King's Knight at the adversary's King's Knight's fourth square, and then take his Queen's Knight.

(d) If he were to take your Queen's Bishop's Pawn with his King's Bishop, you ought to check with your Queen at his Queen's fourth square, and you would win his Bishop.

(e) If he played his King to his second square, he would lose his Queen by a check with your Queen's Bishop; and if he played his King to his Knight's third square, you could check-mate him with your Queen at his King's Bishop's fourth square.

# BACK-GAME,

*Beginning at the sixth move of the Black,*

6.

.....

B. The Q. B. takes the K. Kt. (a)

7.

W. The K. B. takes the K. B. P. and checks.

B. The K. to his B. square.

8.

W. The K. B. takes the K. Kt.

B. The Q. B. to its K. R. fourth square. (b)

9.

W. The K. B. to the adversary's Q. fourth square,

B. The Q. to her K. B. third square,

10.

W. The Q. to her B. second square (c), and your game is much superior to his.

(a) Instead of taking your Knight, if he were to play his Queen to her second square, you should take his King's Bishop's Pawn with your King's Bishop, and then his Queen's Knight's Pawn with your Queen.

(b) This is the Black's best move. If he played his Queen to her King's Bishop's third square, you should take his Queen's Bishop with your King's Knight's Pawn, and then play your King's Rook to your King's Bishop's square, and he could not avoid the loss of a piece.

(c) If you had castled, he would have played his Queen's Bishop to your King's second square, and gained a Rook for a Bishop.

## TENTH GAME.

1.

*W.* The K. P. two steps.*B.* The K. P. one step. (*a*)

2.

*W.* The Q. P. two steps.*B.* The Q. B. P. one step.

3.

*W.* The K. B. to its Q. third square.*B.* The K. B. to its K. second square.

4.

*W.* The K. Kt. to its B. third square.*B.* The same.

5.

*W.* The K. R. P. two steps.*B.* The K. castles.

6.

*W.* The K. P. one step.*B.* The K. Kt. to its Q. fourth square.

7.

*W.* The K. B. takes the K. R. P. and gives check.*B.* The K. takes the B.

8.

*W.* The K. Kt. to the adversary's K. Kt. fourth square, giving check.*B.* The K. B. takes the K. Kt. (*b*)

(a) This beginning, which is frequently played by unskilful players, is very improper ; as all the pieces remain confined and useless.

(b) If, instead of taking your King's Knight, he should play his King to his Knight's square, you should play your Queen to his King's Rook's fourth square, and he could not prevent you from check-mating him in a few moves.

9.

*W.* The K. R. P. takes the K. B. and gives check with the K. R.

*B.* The K. to his Kt. square. (c)

10.

*W.* The Q. to the adversary's K. R. fourth square.

*B.* The K. B. P. one step.

11.

*W.* The K. R. P. to the adversary's K. Kt. third square.

*B.* Can not avoid check-mate.

## BACK-GAME,

*Beginning at the ninth move of the Black.*

9.

.....  
*B.* The K. to his Kt. third square.

10.

*W.* The Q. to the adversary's K. R. fourth square, giving check.

*B.* The K. to his B. fourth square.

11.

*W.* The Q. to her K. R. third square, giving check.

*B.* The K. to the adversary's K. fourth square. (a)

12.

*W.* The Q. to her third square, giving check-mate.

(c) As he may play his King to his Knight's third square, the best moves will be analysed in a Back-game.

*This game is partly taken from the 13th chapter of Salvio's treatise ; and it is also inserted in GIOCHIMO GRECO's first book.*

(a) If he move his King to his Knight's third square, you can check-mate him with your Queen at his King's Rook's second square.

## ELEVENTH GAME.

1.

*W.* The K. P. two steps.*B.* The Q. P. two steps. (*a*)

2.

*W.* The K. P. takes the Q. P.*B.* The Q. takes the K. P.

3.

*W.* The Q. P. two steps.*B.* The Q. to the adversary's K. fourth square,  
giving check. (*b*)

4.

*W.* The Q. B. interposes at its K. third square.*B.* The Q. B. to its K. B. fourth square.

5.

*W.* The Q. Kt. to its B. third square.*B.* The Q. takes the Q. B. P. (*c*)

6.

*W.* The Q. takes the Q.*B.* The Q. B. takes the Q.

7.

*W.* The Q. R. to its Q. B. square.*B.* The Q. B. to its K. B. fourth square.

8.

*W.* The Q. Kt. to the adversary's Q. fourth  
square; &c.: the Black must lose the game.



(a) The Black would play much better by playing the King's Pawn, yet this move may be played without great risk.

(b) This is a useless move, but a player who moves his Queen's Pawn instead of his King's Pawn generally gives this check.

(c) The Black loses the game by this move.

## TWELFTH GAME.

1.

*W.* The Q. P. two steps. (a)

*B.* The same.

2.

*W.* The Q. B. to its K. B. fourth square.

*B.* The same.

3.

*W.* The Q. Kt. to its B. third square.

*B.* The same.

4.

*W.* The K. B. P. one step.

*B.* The Q. Kt. to the adversary's Q. Kt. fourth square. (b)

5.

*W.* The K. P. two steps.

*B.* The Q. P. takes the K. P. (c)

6.

*W.* The K. B. P. takes the Q. P.

*B.* The Q. B. to its K. Kt. third square.

7.

*W.* The Q. R. P. one step.

*B.* The Q. Kt. to its B. third square.

8.

*W.* The K. B. to the adversary's Q. Kt. fourth square.

*B.* The Q. to her second square. (d)

(a) You may as safely begin the game by playing the *Queen's Pawn* two steps, as by playing the *King's*.

(b) The Black loses the game by this move. He should have played his *King's Knight* to its *Bishop's third square*.

(c) If he were to move his *Queen's Bishop*, instead of taking your *Queen's Pawn*, you should play your *Queen's Rook's Pawn* one step, and then take his *Queen's Pawn* with your *Queen's Knight*.

(d) He might play his *King's Pawn* one step, but it would not prevent the loss of his *Knight*.

9.

*W.* The Q. P. one step.*B.* The Q. R. P. one step.

10.

*W.* The Q. P. takes the Q. Kt.*B.* The Q. takes the Q. and gives check.

11.

*W.* The Q. R. takes the Q.*B.* The Q. R. P. takes the K. B.

12.

*W.* The Q. P. takes the Q. Kt. P.; &c.: the Black  
must lose the game in a few moves.



## THIRTEENTH GAME.

1.

*W.* The Q. B. P. one step.*B.* The K. P. two steps.

2.

*W.* The K. P. two steps.*B.* The K. Kt. to its B. third square. (*a*)

3.

*W.* The Q. to her B. second square.*B.* The K. B. to its Q. B. fourth square.

4.

*W.* The K. Kt. to its B. third square.*B.* The K. Kt. to the adversary's K. Kt. fourth square. (*b*)

5.

*W.* The Q. P. two steps.*B.* The K. P. takes the Q. P. (*c*)

6.

*W.* The Q. B. P. takes the K. P.*B.* The K. B. to the adversary's Q. Kt. fourth square, giving check.

7.

*W.* The Q. Kt. interposes at its B. third square.*B.* The K. castles. (*d*)

(a) As he may play his King's Bishop to its Queen's Bishop's fourth square, a Back-game will be subjoined, ~~beginning at the second move of the~~ Black.

(b) The Black loses the game by this move. He should ~~have played his~~ Queen's Knight to its Bishop's third square, or his Queen's Pawn one step.

(c) If, instead of taking your Queen's Pawn, he ~~should play his~~ King's Bishop to its Queen's Knight's third square, you must play your King's Rook's Pawn one step, and then take his King's Pawn with your King's Knight.

(d) If he were to play his Queen's Pawn one step, you ought to check him with your Queen at her Rook's fourth square.

8.

*W.* The K. R. P. one step.*B.* The K. Kt. to its B. third square.

9.

*W.* The Q. B. to the adversary's K. Kt. fourth square.*B.* The K. R. P. one step. (*e*)

10.

*W.* The K. P. one step.*B.* The K. R. P. takes the Q. B.

11.

*W.* The K. Kt. takes the K. R. P.*B.* The K. B. takes the Q. Kt. and gives check.

12.

*W.* The Q. Kt. P. takes the K. B.*B.* The K. R. to its K. square,

13.

*W.* The K. B. to its K. second square.*B.* The K. Kt. to its Q. fourth square.

14.

*W.* The Q. to the adversary's K. R. second square, giving check.*B.* The K. to his B. square,

15.

*W.* The Q. to the adversary's K. R. square, giving check.*B.* The K. to his second square,



(e) If he played his Queen's Pawn one step, you ought nevertheless to play your King's Pawn to his King's fourth square.

16.

*W.* The Q. takes the K. Kt. P.*B.* The K. R. to its B. square. -

17.

*W.* The K. B. to the adversary's K. R. fourth square.*B.* The Q. to her K. square.

18.

*W.* The Q. B. P. one step, &c. and your game is considerably better than your adversary's. (*f*)

## BACK-GAME,

*Beginning at the second move of the Black.*

2.

.....

*B.* The K. B. to its Q. B. fourth square.

3.

*W.* The K. Kt. to its B. third square.*B.* The Q. P. one step.

4.

*W.* The K. B. to its Q. B. fourth square.*B.* The K. Kt. to its B. third square. (*a*)

(f) If, at the eighteenth move, he should play his King's Rook to its King's Knight's square, you must play the following moves:

19.

*W.* The Q. takes the K. B. B. and gives check.

*B.* The Q. takes the Q.

20.

*W.* The K. B. takes the Q.

*B.* The K. R. takes the K. Kt.

21.

*W.* The K. B. takes the K. Kt. and you have *three passed pawns* for a Knight; and your situation is uncommonly advantageous.

(a) If he were to play his Queen's Bishop to your King's Knight's fourth square, instead of playing his King's Knight, you should play your Queen to her Knight's third square; and if, instead of playing his Queen's Bishop to your King's Knight's fourth square, he should play it to his King's third square, you ought to take it with your King's Bishop, and then play your Queen to her Knight's third square. In either case, the game would decidedly be in your favour.

5.

*W.* The K. castles.*B.* The K. Kt. takes the K. P. (*b*)

6.

*W.* The Q. to her R. fourth square, giving check.*B.* The Q. B. interposes at its Q. second square.

7.

*W.* The K. B. takes the K. B. P. and checks.*B.* The K. takes the K. B.

8.

*W.* The Q. takes the K. Kt.*B.* The Q. B. to its third square.

9.

*W.* The Q. checks at her B. fourth square, and your game is considerably better than your adversary's; if he play his K. to his second square, or to his B. third square, you must play your Q. P. two steps, &c. and if he play his K. to any other square, you must take his K. P. with your K. Kt.

(b) He ought to castle, instead of taking this Pawn.

## FOURTEENTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. B. to its Q. B. fourth square.*B.* The same.

3.

*W.* The Q. B. P. one step.*B.* The K. Kt. to its B. third square.

4.

*W.* The Q. P. two steps.*B.* The K. B. to its Q. Kt. third square. (a)

5.

*W.* The Q. P. takes the K. P.*B.* The K. Kt. takes the K. P.

6.

*W.* The K. B. takes the K. B. P. and checks.*B.* The K. to his B. square. (b)

7.

*W.* The Q. to her K. B. third square.*B.* The K. Kt. to its fourth square.

8.

*W.* The Q. B. takes the K. Kt.*B.* The Q. takes the Q. B.

White to move. White has a choice of two moves, both of which lead to a draw. The first move is to take the Bishop with the King, and the second move is to take the Bishop with the Queen.

Black to move. Black has a choice of two moves, both of which lead to a draw. The first move is to take the King with the Bishop, and the second move is to take the King with the Queen.

White to move. White has a choice of two moves, both of which lead to a draw. The first move is to take the Bishop with the King, and the second move is to take the Bishop with the Queen.

(a) Loses the game by this move.

(b) If he take the Bishop with his King, you ought to check with your Queen, at the adversary's Queen's fourth square, and then take his King's Knight.

9.

*W.* The K. B. to the adversary's Q. fourth square, checking with the Queen.

*B.* The K. to his second square.

10.

*W.* The Q. to the adversary's K. B. second square, giving check.

*B.* The K. to his Q. square.

11.

*W.* The K. B. P. two steps.

*B.* The Q. to her K. R. third square.

12.

*W.* The K. Kt. to its B. third square, &c. and your game is better opened than your adversary's.



# THE HISTORY OF THE

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## FIFTEENTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. B. to its Q. B. fourth square.*B.* The K. Kt. to its B. third square. (*a*)

3.

*W.* The Q. P. one step.*B.* The K. B. to its Q. B. fourth square.

4.

*W.* The K. B. P. two steps.*B.* The Q. P. one step. (*b*)

5.

*W.* The K. Kt. to its B. third square.*B.* The K. Kt. to the adversary's K. Kt. fourth square. (*c*)

6.

*W.* The Q. to her K. second square.*B.* The K. B. to the adversary's K. B. second square, giving check.

7.

*W.* The K. to his Q. square.*B.* The K. B. to his Q. Kt. third square. (*d*)

8.

*W.* The K. R. to its B. square.*B.* The Q. Kt. to its B. third square.

(a) This move is very commonly played by him who acts on the defensive; playing the King's Bishop to its Queen's Bishop's fourth square, is however a much better move.

(b) It would be better to take the King's Knight with the King's Bishop.

(c) This appears to be a good move; it is nevertheless, as the attack is premature, very exceptionable.

(d) If he did not retire his King's Bishop, you ought to play your King's Rook's Pawn one step, and he could not avoid losing a piece.

9.

*W.* The K. R. P. one step.*B.* The K. Kt. to its B. third square.

10.

*W.* The K. B. to the adversary's Q. Kt. fourth square.*B.* The Q. B. to its Q. second square.

11.

*W.* The K. B. takes the Q. Kt.*B.* The Q. B. takes the K. B.

12.

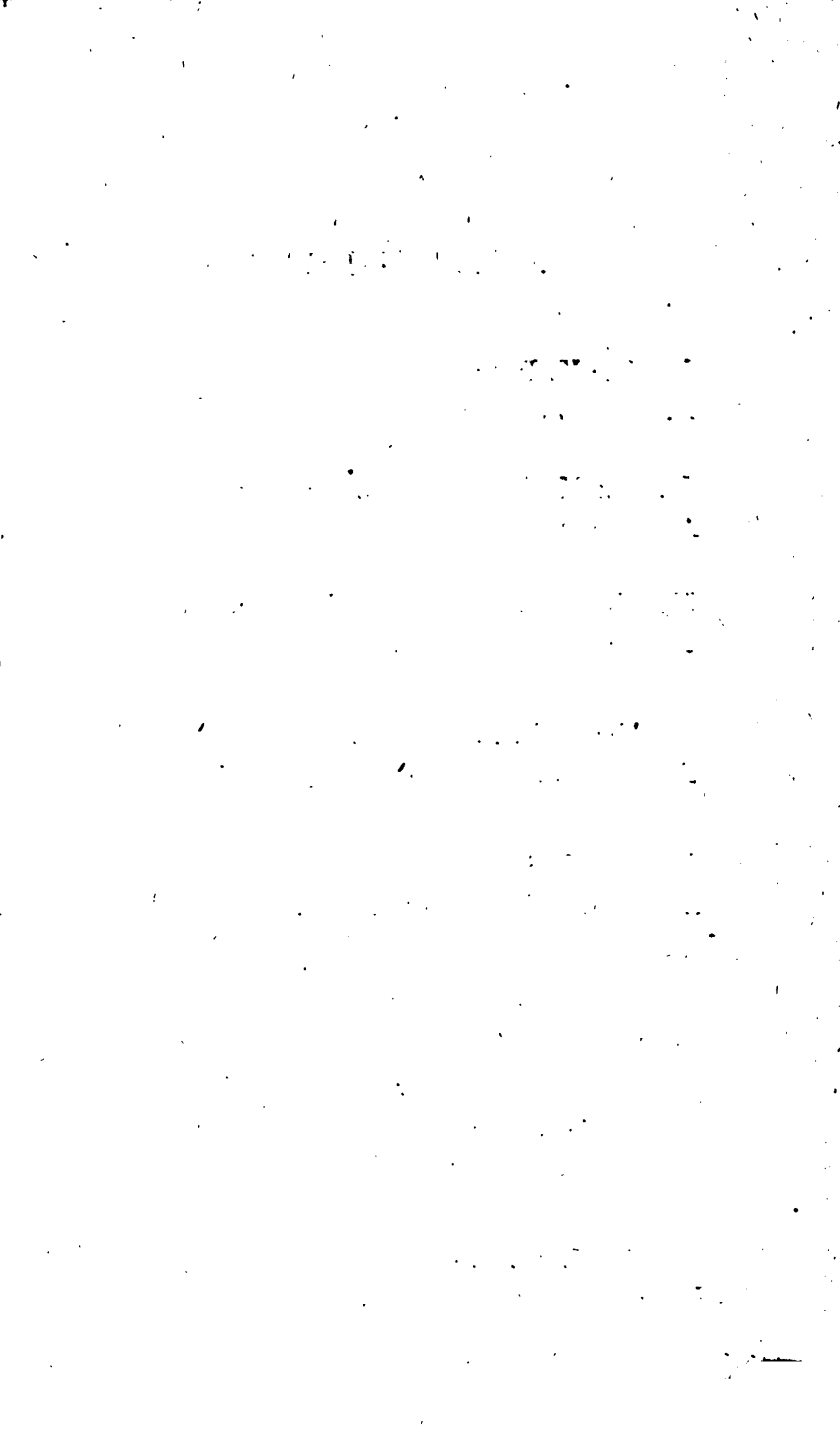
*W.* The K. B. P. takes the K. P.*B.* The Q. P. takes the K. B. P.

13.

*W.* The K. Kt. takes the Q. P.*B.* The Q. B. takes the K. P.

14.

*W.* The K. Kt. to its fourth square.*B.* Loses a piece, and the game.



9.

*W.* The K. R. P. one step.*B.* The K. Kt. to its B. third square.

10.

*W.* The K. B. to the adversary's Q. Kt. fourth square.*B.* The Q. B. to its Q. second square.

11.

*W.* The K. B. takes the Q. Kt.*B.* The Q. B. takes the K. B.

12.

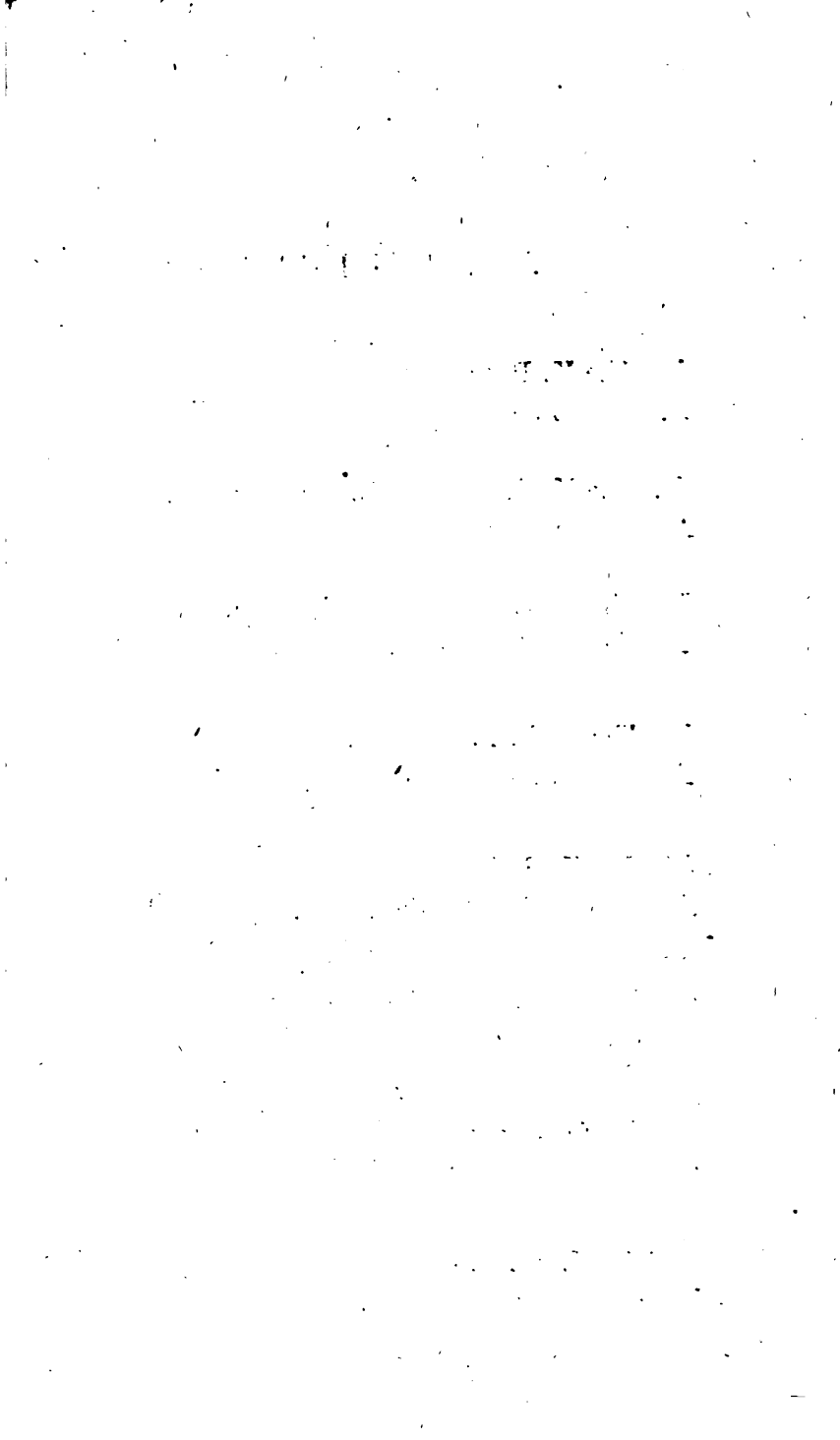
*W.* The K. B. P. takes the K. P.*B.* The Q. P. takes the K. B. P.

13.

*W.* The K. Kt. takes the Q. P.*B.* The Q. B. takes the K. P.

14.

*W.* The K. Kt. to its fourth square.*B.* Loses a piece, and the game.



## SIXTEENTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. B. to its Q. B. fourth square.*B.* The same.

3.

*W.* The Q. to her K. second square.*B.* The Q. P. one step. (*a*)

4.

*W.* The Q. B. P. one step.*B.* The K. Kt. to its B. third square.

5.

*W.* The K. B. P. two steps.*B.* The K. B. takes the K. Kt. (*b*)

6.

*W.* The K. R. takes the K. B.*B.* The K. P. takes the K. B. P.

7.

*W.* The Q. P. one step.*B.* The K. Kt. P. two steps.

8.

*W.* The K. Kt. P. one step.*B.* The K. P. takes the K. Kt. P.



(a) It would be better to play the King's Knight to its Bishop's third square, and then castle; but if he played the King's Knight to his King's second square, you ought to take his King's Bishop's Pawn with your King's Bishop, and then check him with your Queen at her Queen's Bishop's fourth square; your game would then be much better than your adversary's.

(b) If, instead of this move, he were to take your King's Bishop's Pawn, you ought immediately to play your Queen's Pawn two steps, and then take his King's Pawn with your Queen's Bishop.

## BACK-GAME,

*Commencing at the tenth move of the Black.*

10.

.....

*B.* The K. R. to its Kt. square.

11.

*W.* The Q. B. takes the K. Kt.

*B.* The K. R. takes the K. R. and checks.

12.

*W.* The Q. takes the K. R.

*B.* The Q. takes the Q. B.

13.

*W.* The Q. to the adversary's K. Kt. square,  
giving check.

*B.* The K. to his Q. second square.

14.

*W.* The K. B. takes the K. B. P.

*B.* The Q. to her K. second square. (a)

15.

*W.* The Q. takes the K. R. P. and your game is  
decidedly better than your adversary's,  
as you have a pawn more, and a position  
greatly superior.

(a) This is the only move he can play to defend his Queen's Bishop, and avoid check-mate.

## SEVENTEENTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. B. to its Q. B. fourth square.*B.* The Q. B. P. one step. (*a*)

3.

*W.* The Q. to her K. second square. (*b*)*B.* The K. B. to its Q. B. fourth square.

4.

*W.* The K. B. P. two steps.*B.* The K. B. takes the K. Kt. (*c*)

5.

*W.* The K. R. takes the K. B.*B.* The K. P. takes the K. B. P.

6.

*W.* The Q. P. two steps.*B.* The Q. to the adversary's K. R. fourth square,  
giving check.

7.

*W.* The K. Kt. P. one step.*B.* The K. P. takes the K. Kt. P.

8.

*W.* The K. R. takes the K. P. at its K. Kt. third  
square.*B.* The K. Kt. to its B. third square.

(a) This is not the best move ; he ought to play his King's Bishop to its Queen's Bishop's fourth square.

(b) It would likewise be good play to push your Queen's Pawn two steps.

(c) If he were to take your King's <sup>Bishop's</sup> Pawn, you ought to play your King's Knight to its Bishop's third square.

9.

*W.* The Q. B. to the adversary's K. Kt. fourth square.

*B.* The Q. to her K. R. fourth square. (d)

10.

*W.* The Q. to her K. Kt. second square.

*B.* The K. R. P. one step.

11.

*W.* The K. B. to its K. second square.

*B.* The Q. to her K. Kt. third square.

12.

*W.* The Q. B. to its Q. second square.

*B.* The Q. to her K. R. second square. (e)

13.

*W.* The K. P. one step.

*B.* The Q. takes the Q. B. P. (f)

14.

*W.* The K. P. takes the K. Kt.

*B.* The Q. takes the Q. Kt. P.

15.

*W.* The K. P. takes the K. Kt. P.

*B.* The K. R. to its Kt. square.

16.

*W.* The Q. to her K. fourth square, giving check.

*B.* The K. to his Q. square.

17.

*W.* The Q. to her K. R. fourth square, giving check.

*B.* The K. to his Q. B. second square.

(d) If he were to take your King's Pawn with his Queen, you ought to play your King's Rook to your King's third square.

(e) The situation of the Black pieces proves how very prejudicial it is to attack prematurely.

(f) If he removed his Knight, his game would be equally bad ; you ought then to take his King's Knight's Pawn with your King's Rook.

18.

*W.* The Q. B. to its K. B. fourth square, giving check.

*B.* The Q. P. one step. (*g*)

19.

*W.* The Q. to the adversary's K. second square, giving check.

*B.* The Q. B. to its Q. second square.

20.

*W.* The Q. B. takes the Q. P. and checks.

*B.* The K. to his Q. Kt. third square.

21.

*W.* The K. R. to its Q. Kt. third square, giving check.

*B.* Loses the Q. &c.



(g) If he were to play his King to his Queen's Knight's third square, you ought to give check with your King's Rook at its Queen's Knight's third square.

## EIGHTEENTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. B. P. two steps.*B.* The K. P. takes it.

3.

*W.* The K. Kt. to its B. third square.*B.* The same. (*a*)

4.

*W.* The K. P. one step.*B.* The Q. to her K. second square.

5.

*W.* The Q. to her K. second square.*B.* The K. Kt. to its R. fourth square.

6.

*W.* The Q. Kt. to its B. third square.*B.* The Q. B. P. one step.

7.

*W.* The Q. Kt. to its K. fourth square.*B.* Can not prevent the Q. Kt. from checking at the Black Q. third square, which move decides the game in your favour.

(a) A common, but very exceptionable, move; players who do not understand the defence of the Gambit, generally imagine, that, by playing their King's Knight, they succeed in preventing their adversary's attack; but by playing your King's Pawn upon the Knight, you gain a most advantageous situation.

## NINETEENTH GAME.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. B. P. two steps.*B.* The K. P. takes it.

3.

*W.* The K. B. to its Q. B. fourth square.*B.* The K. Kt. to its B. third square. (a)

4.

*W.* The Q. to her K. second square.*B.* The K. B. to its Q. B. fourth square.

5.

*W.* The Q. B. P. one step.*B.* The K. B. takes the K. Kt. (b)

6.

*W.* The K. R. takes the K. B.*B.* The K. Kt. P. two steps.

7.

*W.* The K. P. one step.*B.* The K. Kt. to its own square.

8.

*W.* The Q. P. two steps.*B.* The Q. to her K. second square.

(a) Instead of this move the Black ought to check with his Queen at the adversary's King's Rook's fourth square.

(b) If, instead of this move the Black were to play

..... 5.  
*B.* The K. Kt. P. two steps.

6.  
*W.* The Q. P. two steps.  
*B.* The K. B. to its Q. Kt. third square.

7.  
*W.* The K. R. P. two steps, &c.

9.

*W.* The K. Kt. P. one step.*B.* The Gambit's P. takes it.

10.

*W.* The K. R. takes the Gambit's P.*B.* The K. R. P. one step.

11.

*W.* The K. R. P. two steps.*B.* The K. B. P. one step. (c)

12.

*W.* The Q. to the adversary's K. R. fourth square,  
giving check.*B.* The K. to his Q. square.

13.

*W.* The K. B. takes the K. Kt.*B.* The K. R. takes the K. B.

14.

*W.* The Q. takes the K. R. P.*B.* The Q. P. one step.

15.

*W.* The Q. takes the K. B. P.*B.* The Q. takes the Q.

16.

*W.* The K. P. takes the Q.*B.* The K. R. to its K. square, giving check.

17.

*W.* The K. to his B. second square.*B.* The K. Kt. P. takes the K. R. P.

18.

W. The K. R. to the adversary's K. Kt. second square.

ed square.

B. The Q. B. to its K. third square.

19.

W. The Q. B. to the adversary's K. Kt. fourth square.

ed square.

B. The K. R. to its E. square.

(c) If he should take your King's Rook's Pawn, you ought immediately to play your King's Rook to the adversary's King's Knight's second square.

B. The same.

21.

W. The Q. R. to its K. square.

B. The Q. R. to its K. B. second square.

22.

W. The Q. R. to the adversary's K. second square.

and you will very early win the game.

18.

**W.** The K. R. to the adversary's K. Kt. second square.

**B.** The Q. B. to its K. third square.

19.

**W.** The Q. B. to the adversary's K. Kt. fourth square.

**B.** The K. R. to its B. square.

20.

**W.** The Q. Kt. to its Q. second square.

**B.** The same.

21.

**W.** The Q. R. to its K. square.

**B.** The Q. B. to its K. B. second square.

22.

**W.** The Q. R. to the adversary's K. second square,  
and you will very easily win the game.



11/11/11

Q. What is the date of the first meeting?

A. The first meeting was on November 11, 1911.

Q. What was the purpose of the meeting?

A. The purpose of the meeting was to discuss the proposed changes to the constitution.

Q. What was the result of the meeting?

A. The result of the meeting was that the proposed changes were approved.

## TWENTIETH GAME.

1.

*W.* The K. P. two steps.

*B.* The same.

2.

*W.* The K. Kt. to its B. third square.

*B.* The same: (*a*)

3.

*W.* The K. Kt. takes the K. P.

*B.* The same.

4.

*W.* The Q. to her K. second square.

*B.* The same.

5.

*W.* The Q. takes the K. Kt.

*B.* The Q. P. one step.

6.

*W.* The Q. P. two steps.

*B.* The K. B. P. one step.

7.

*W.* The K. B. P. two steps.

*B.* The Q. P. takes the K. Kt.

8.

*W.* The Q. P. takes the Q. P.

*B.* The Q. Kt. to its Q. second square.

9.

*W.* The Q. Kt. to its B. third square.

*B.* The K. B. P. takes the Q. P.

(a) This move is frequently played; it is exceptionable, but it requires caution and forbearance in the player of the white to avail himself of this mistake: if he attacked heedlessly, his adversary might easily retrieve his game.

10.

*W.* The Q. Kt. to the adversary's Q. fourth square.

*B.* The Q. to her third square,

11.

*W.* The K. B. P. takes the P.

*B.* The Q. to her B. fourth square, (b)

12.

*W.* The Q. B. to its K. third square.

*B.* The Q. to her R. fourth square; giving check.

13.

*W.* The Q. B. interposes at its Q. second square.

*B.* The Q. to her B. fourth square,

14.

*W.* The Q. Kt. P. two steps.

*B.* The Q. to her B. third square,

15.

*W.* The K. B. to the adversary's Q. Kt. fourth square, (c)

*B.* The Q. to her K. Kt. third square,

16.

*W.* The Q. takes the Q. and checks,

*B.* The K. R. P. takes the Q.

17.

*W.* The Q. Kt. takes the Q. B. P. and gives check.

*B.* Loses the Q. R. and the game.

(b) If the Black take the Pawn with his Queen's Knight, you will gain a piece by playing your Queen's Bishop to its King's Bishop's fourth square; and if, instead of taking the Pawn with his Queen's Knight, he should take it with his Queen, you ought to exchange Queens, and then check his King and Queen's Rook with your Queen's Knight.

(c) It is almost needless to observe, that, if the Black were to take your King's Bishop with his Queen, you ought immediately to take the Queen's Bishop's Pawn with your Queen's Knight, giving check, and attacking the Queen at the same time.

# TWENTY-FIRST GAME.

## KING'S GAMBIT.

1.

*W.* The K. P. two steps.

*B.* The same.

2.

*W.* The K. B. P. two steps.

*B.* The K. P. takes the K. B. P. (a)

3.

*W.* The K. Kt. to its B. third square.

*B.* The K. Kt. P. two steps.

4.

*W.* The K. B. to its Q. B. fourth square, (b)

*B.* The K. B. to its Kt. second square.

5.

*W.* The K. R. P. two steps, (c)

*B.* The K. R. P. one step. (d)

6.

*W.* The Q. P. two steps.

*B.* The Q. P. one step.

7.

*W.* The Q. B. P. one step.

*B.* The same, (e)

8.

*W.* The Q. to her Kt. third square.

*B.* The Q. to her K. second square.

(a) Instead of taking your King's Bishop's Pawn, he may push his Queen's Pawn two steps, in which case you must take it with your King's Pawn, and then play your Queen's Knight to its Bishop's third square.

(b) You may likewise play your King's Rook's Pawn two steps, but it is better to play the King's Bishop. This will be demonstrated in the *first* Back-game, beginning at the *fourth* move of the White.

(c) If you were to play your Queen's Pawn two steps, instead of your King's Rook's Pawn, he would play his King's Knight's Pawn one step; this would give him the attack, and a better situation.

(d) If he should play his King's Knight's Pawn one step, you ought to play your King's Knight to his King's Knight's fourth square. The *second* Back-game will commence at this move.

(e) It would be better to move his Queen to his King's second square. This will be proved in the *second* Book.

9.

*W.* The K. castles.*B.* The Q. Kt. P. two steps.

10.

*W.* The K. B. to its Q. third square.*B.* The Q. B. to its Q. Kt. second square.

11.

*W.* The Q. R. P. two steps.*B.* The Q. R. P. one step.

12.

*W.* The Q. R. P. takes the Q. Kt. P.*B.* The Q. R. P. takes the Q. R. P.

13.

*W.* The Q. R. takes the Q. R.*B.* The Q. B. takes the Q. R.

14.

*W.* The Q. to her R. second square.*B.* The Q. B. to its Kt. second square. (f)

15.

*W.* The Q. to the adversary's Q. R. second square.*B.* The Q. Kt. to its R. third square.

16.

*W.* The K. R. P. takes the K. Kt. P.*B.* The K. R. P. takes the K. R. P.

17.

*W.* The K. Kt. takes the K. R. P.*B.* The Q. takes the K. Kt.



(f) If, instead of this move, the Black should play his Queen to support his Queen's Bishop, you ought to take his King's Knight's Pawn with your King's Rook's Pawn.

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18.

*W.* The Q. takes the Q. B.

*B.* The Q. to the adversary's K. R. fourth square.

19.

*W.* The Q. takes the Q. B. P. and gives check.

*B.* The K. to his B. square.

20.

*W.* The Q. B. takes the Gambit's pawn. (*g*)

*B.* The Q. to the adversary's K. R. square, giving check.

21.

*W.* The K. to his B. second square.

*B.* The Q. to the adversary's K. R. fourth square, giving check.

22.

*W.* The K. Kt. P. one step.

*B.* The Q. to the adversary's K. R. second square, giving check.

23.

*W.* The K. to his own square.

*B.* The K. Kt. to its K. second square.

24.

*W.* The Q. B. takes the Q. P.

*B.* Loses the game in a few moves.

(g) It would be bad play to take it with the  
*Rook*.

# FIRST BACK-GAME,


*Beginning at the fourth move of the White.*

4.

*W.* The K. R. P. two steps.

*B.* The K. Kt. P. one step.

5.

*W.* The K. Kt. to the adversary's K.  fourth square.

*B.* The K. R. P. two steps.

6.

*W.* The K. B. to its Q. B. fourth square.

*B.* The K. R. to its second square. (a)

7.

*W.* The Q. P. two steps.

*B.* The Q. P. one step.

8.

*W.* The K. Kt. to its Q. third square.

*B.* The Q. to her K. second square.

9.

*W.* The Q. Kt. to its B. third square. (b)

*B.* The K. Kt. to its B. third square.

10.

*W.* The Q. to her K. second square. (c)

*B.* The K. P. one step.

11.

*W.* The K. Kt. P. takes the K. P.

*B.* The K. Kt. P. takes the K. Kt. P.

(a) He might also play his King's Knight to his King's Rook's third square. GRECO directs this move to be played instead of the King's Rook.

(b) This is PHILIDOR's move. Instead of it, you may take the Gambit's Pawn with your King's Knight, without attending to your King's Pawn, which is attacked by his Queen.

(c) With great deference to PHILIDOR's judgment, it is presumed that the White loses the game by this move. It would be better to castle; or to take the Gambit's Pawn with your King's Knight.

12.

*W.* The Q. takes the K. Kt. P.

*B.* The Q. B. to the adversary's K. Kt. fourth square.

13.

*W.* The Q. to her K. third square. (*d*)

*B.* The K. B. to its R. third square.

14.

*W.* The K. Kt. to its B. fourth square.

*B.* The Q. B. P. one step.

15.

*W.* The Q. B. to its Q. second square. (*e*)

*B.* The K. B. takes the K. Kt.

16.

*W.* The Q. takes the K. B.

*B.* The Q. P. one step.

17.

*W.* The K. B. to its Q. third square.

*B.* The K. Kt. takes the K. P.

18.

*W.* The Q. Kt. takes the K. Kt.

*B.* The K. B. P. two steps; and his situation is certainly more advantageous than yours.

(d) This move likewise appears exceptionable. It would be better to play your Queen to her King's Knight's second square.

(e) Instead of this move, you ought to play your King's Bishop either to its Queen's third square or Queen's Knight's third square.

## SECOND BACK-GAME,

*Beginning at the fifth move of the Black.*

5.

.....

*B.* The K. Kt. P. one step.

6.

*W.* The K. Kt. to the adversary's K. Kt. fourth square.

*B.* The K. Kt. to its R. third square.

7.

*W.* The Q. P. two steps.

*B.* The K. B. P. one step. (a)

8.

*W.* The Q. B. takes the Gambit's Pawn,

*B.* The Q. P. one step. (b)

9.

*W.* The Q. B. P. one step. (c)

*B.* The K. B. P. takes the K. Kt.

10.

*W.* The K. R. P. takes the K. B. P.,

*B.* The K. Kt. to its square. (d)

11.

*W.* The Q. to her Kt. third square.

*B.* The Q. to her K. second square.

12.

*W.* The Q. Kt. to its Q. second square.

*B.* The Q. to her K. B. square.

13.

*W.* The K. castles with his R.

*B.* Must inevitably lose the game.



(a) This appears a good move, as it forces your King's Knight ; but your situation is so advantageous, that you will nevertheless win the game. He would play better if he castled, or moved his Queen's Pawn.

(b) If he had taken your King's Knight previously to playing his Queen's Pawn, you might immediately have regained your piece by taking his King's Bishop's Pawn with your Queen's Bishop, as it would have compelled him to interpose his King's Bishop to save his Queen, and his King's Knight would then remain *en prise*.

(c) You might likewise play your King's Knight to the adversary's King's third square.

(d) This is PHILIDOR's move : it would perhaps be better to play it to its Bishop's second square.

## TWENTY-SECOND GAME.

### SECOND GAMBIT. (a)

1.

*W.* The K. P. two steps,

*B.* The same.

2.

*W.* The K. B. P. two steps.

*B.* The K. P. takes the K. B. P.

3.

*W.* The K. Kt. to its B. third square.

*B.* The K. Kt. P. two steps,

4.

*W.* The K. B. to its Q. B. fourth square.

*B.* The K. B. to its Kt. second square.

5.

*W.* The K. R. P. two steps,

*B.* The K. R. P. one step. (b)

6.

*W.* The Q. P. two steps.

*B.* The Q. P. one step.

7.

*W.* The Q. B. P. one step.

*B.* The Q. B. to its K. third square. (c)

8.

*W.* The K. B. takes the Q. B.

*B.* The K. B. P. takes the K. B.

(a) This game and the next are inserted to teach the *Gambit player* the best method of profiting by the mistakes commonly committed by those who *defend* the Gambit.

(b) If, instead of this move, he were to play his King's Bishop's Pawn one step, you ought to take his King's Knight's Pawn with your King's Knight. This will be demonstrated in the *first* Back-game, beginning at the *fifth* move of the Black.

(c) The Black loses the game by this move. If he were to play his Queen's Bishop to your King's Knight's fourth square, the result would be equally unfavourable to him. This will be analysed in the *second* Back-game, commencing at the *seventh* move of the Black.

9.

*W.* The Q. to her Kt. third square.*B.* The Q. to her B. square.

10.

*W.* The K. R. P. takes the K. Kt. P.*B.* The K. R. P. takes the K. B. P.

11.

*W.* The K. R. takes the K. R.*B.* The K. B. takes the K. R.

12.

*W.* The K. Kt. takes the K. R. P. at the adversary's K. Kt. fourth square. (*d*)*B.* The K. to his second square.

13.

*W.* The Q. B. takes the Gambit's Pawn.*B.* The Q. Kt. to its B. third square. (*e*)

14.

*W.* The Q. Kt. to its Q. second square.*B.* The Q. R. P. two steps.

15.

*W.* The K. castles.*B.* The Q. R. to its Kt. square. (*f*)

16.

*W.* The R. to its K. R. square.*B.* The K. Kt. to its B. third square.

17.

*W.* The R. takes the K. B.*B.* The Q. takes the R.

(d) Your situation is so advantageous, that he can not prevent you from winning the game.

(e) If, instead of this move, he should play his King's Pawn one step, attacking your Queen's Bishop, you must give him check with your Queen at his King's Bishop's second square, which will immediately decide the game in your favour, as he can not save his Queen.

(f) If he were to attack your Queen with his Queen's Rook's Pawn, you ought to move her to her Bishop's fourth square.

18.

*W.* The Q. takes the K. P. giving check.

*B.* The K. to the Q. square.

19.

*W.* The K. Kt. gives check-mate at the adversary's K. B. second square.

## FIRST BACK-GAME,

*Beginning at the fifth move of the Black.*

5.

*B.* The K. B. P. one step. (a)

6.

*W.* The K. Kt. takes the K. Kt. P.

*B.* The K. B. P. takes the Kt.

7.

*W.* The Q. to the adversary's K. R. fourth square, giving check.

*B.* The K. to his second square.

8.

*W.* The Q. to the adversary's K. B. second square, giving check.

*B.* The K. to his Q. third square.

9.

*W.* The Q. takes the K. B. (b)

*B.* The Q. to her K. B. third square. (c)

(a) This move is a remarkably bad one; and yet it is frequently played by tolerably good players.

(b) You regain your piece, and your situation is incomparably more advantageous than your adversary's.

(c) This is his best move; if he played his King's Knight, your situation would still be ameliorated, because his pieces would be more confined.

10.

*W.* The Q. takes the Q.*B.* The K. Kt. takes the Q.

11.

*W.* The K. R. P. takes the K. Kt. P.*B.* The K. Kt. takes the K. P.

12.

*W.* The Q. P. one step.*B.* The K. Kt. to its Q. B. fourth square. (*d*)

13.

*W.* The Q. B. takes the Gambit's Pawn, and gives check.*B.* The K. to his Q. B. third square.

14.

*W.* The Q. Kt. to its B. third square.*B.* The K. R. to its K. square, giving check. (*e*)

15.

*W.* The K. to his Q. second square.*B.* Must lose the game.



THE GAME OF CHESS

THE GAME OF CHESS

(d) If, instead of this move, the Black were to take your King's Rook's Pawn with his Knight, you should take the Gambit's Pawn with your Queen's Bishop; and his Knight would be lost.

THE GAME OF CHESS

THE GAME OF CHESS

(e) If he were to play his Queen's Pawn one step, instead of giving check, you should play your Queen's Knight's Pawn two steps.

THE GAME OF CHESS

THE GAME OF CHESS

10.

*W.* The Q. takes the Q.*B.* The K. Kt. takes the Q.

11.

*W.* The K. R. P. takes the K. Kt. P.*B.* The K. Kt. takes the K. P.

12.

*W.* The Q. P. one step.*B.* The K. Kt. to its Q. B. fourth square. (*d*)

13.

*W.* The Q. B. takes the Gambit's Pawn, and gives check.*B.* The K. to his Q. B. third square.

14.

*W.* The Q. Kt. to its B. third square.*B.* The K. R. to its K. square, giving check. (*e*)

15.

*W.* The K. to his Q. second square.*B.* Must lose the game.

# THE GAME OF CHESS

THE FIRST PRINCIPLE OF CHESS

THE SECOND PRINCIPLE OF CHESS

(d) If, instead of this move, the Black were to take your King's Rook's Pawn with his Knight, you should take the Gambit's Pawn with your Queen's Bishop, and his Knight would be lost.

THE THIRD PRINCIPLE OF CHESS

THE FOURTH PRINCIPLE OF CHESS

(e) If he were to play his Queen's Pawn one step, instead of giving check, you should play your Queen's Knight's Pawn two steps.

THE FIFTH PRINCIPLE OF CHESS

THE SIXTH PRINCIPLE OF CHESS

THE SEVENTH PRINCIPLE OF CHESS

THE EIGHTH PRINCIPLE OF CHESS

THE NINTH PRINCIPLE OF CHESS

THE TENTH PRINCIPLE OF CHESS

## TWENTY-THIRD GAME.

### THIRD GAMBIT.

1.

*W.* The K. P. two steps.

*B.* The same.

2.

*W.* The K. B. P. two steps.

*B.* The K. P. takes the K. B. P.

3.

*W.* The K. Kt. to its B. third square.

*B.* The K. Kt. P. two steps.

4.

*W.* The K. B. to its Q. B. fourth square.

*B.* The K. B. to its Kt. second square. (c)

5.

*W.* The K. R. P. two steps.

*B.* The K. R. P. one step.

6.

*W.* The Q. P. two steps.

*B.* The Q. P. one step.

7.

*W.* The Q. B. P. one step.

*B.* The same.

8.

*W.* The Q. to her K. second square. (b)

*B.* The Q. B. to its K. third square. (c)

(a) If, instead of playing this move, he were to play his King's Knight's Pawn to your King's Knight's fourth square, the game would become extremely critical for both players. This will be demonstrated in the *FIRST Back-game*, beginning at the *fourth* move of the Black.

(b) You might likewise play your Queen to her Knight's third square.

(c) The Black loses the game by this move.

9.

*W.* The K. B. takes the B.*B.* The K. B. P. takes the B.

10.

*W.* The K. P. one step.*B.* The Q. P. takes the K. P.

11.

*W.* The Q. P. takes the Q. P. (*d*)*B.* The Q. Kt. to its Q. second square.

12.

*W.* The K. Kt. P. one step.*B.* The same.

13.

*W.* The K. Kt. P. takes the P.*B.* The K. Kt. P. takes the Kt.

14.

*W.* The Q. takes the K. Kt. P. (*e*)*B.* The Q. to her K. second square. (*f*)

15.

*W.* The Q. Kt. to its Q. second square.*B.* The K. castles.

16.

*W.* The Q. Kt. P. two steps.*B.* The K. R. P. one step. (*g*)

17.

*W.* The Q. Kt. to its K. fourth square.*B.* The Q. Kt. to its third square.

(d) This Pawn is remarkably well situated, because it confines the adversary's pieces.

(e) Although you lose a piece, your situation is so advantageous, that the game is certainly in your favour.

(f) This move is of the utmost importance, as it prevents your Queen and your King's Rook from penetrating in his game.

(g) The playing of this Pawn enables him to move two of his pieces—the King's Knight and the King's Bishop.

18.

*W.* The Q. B. to its K. third square.*B.* The K. Kt. to its R. third square.

19.

*W.* The Q. B. to the adversary's Q. B. fourth square.*B.* The Q. to her B. second square.

20.

*W.* The Q. R. P. two steps. (*b*)*B.* The K. B. to its own square.

21.

*W.* The Q. R. P. one step.*B.* The K. B. takes the Q. B.

22.

*W.* The Q. Kt. P. takes the K. B. (*i*)*B.* The Q. Kt. to its Q. second square.

23.

*W.* The Q. Kt. to the adversary's Q. third square, giving check,*B.* The K. to his Q. Kt. square.

24.

*W.* The Q. R. to its Q. Kt. square.*B.* The Q. Kt. takes the Q. Kt. P. at its Q. B. fourth square.

25.

*W.* The Q. Kt. takes the Q. Kt. P. (*Q*)*B.* The Q. Kt. takes the Q. Kt.



(h) The Black having been compelled to castle, on his Queen's side, has exposed himself to an attack so extremely powerful that it must ultimately prove irresistible.

(i) It would be very bad play to take it with your Knight.

(j) This is a very good move; and indeed the whole of this game is remarkably well played. It is one of Philidor's.

26.

*W.* The Q. R. P. one step.*B.* The K. to its Q. R. square.

27.

*W.* The Q. R. takes the Q. Kt.*B.* The Q. to her B. square.

28.

*W.* The K. R. to its second square.*B.* The Q. R. to its Q. second square.

29.

*W.* The K. R. to its Q. Kt. second square.*B.* The K. R. to its second square.

30.

*W.* The Q. takes the Q. B. P.*B.* The Q. takes the Q. (a).

31.

*W.* The Q. R. to the adversary's Q. Kt. square,  
giving check-mate.

---

## FIRST BACK-GAME,

*Beginning with the fourth move of the Black.*

4.

*B.* The K. Kt. P. one step.

5.

*W.* The K. Kt. to the adversary's K. fourth  
square. (a)*B.* The Q. to the adversary's K. R. fourth square,  
giving check.

(h) If the Black play any other move, the game is equally lost; if he remove his Queen, you will immediately win the game by playing your Queen's Rook to his Queen's Knight's square.

(a) With an inferior player, you might sacrifice your King's Bishop for his King's Bishop's Pawn, and then give him check with your King's Knight, at his King's fourth square.

6.

*W.* The K. to its B. square.*B.* The K. Kt. to its R. third square. (b)

7.

*W.* The Q. P. two steps.*B.* The Q. P. one step.

8.

*W.* The K. Kt. to its Q. third square.*B.* The Gambit's Pawn one step.

9.

*W.* The K. Kt. P. one step.*B.* The Q. to the adversary's K. R. third square,  
giving check. (c)

10.

*W.* The K. to his own square. (d)*B.* The Q. to her K. R. fourth square. (e) (f)

11.

*W.* The K. Kt. to its K. B. fourth square.*B.* The Q. to her R. fourth square, giving check.

12.

*W.* The Q. B. interposes at its Q. second square.*B.* The Q. to her Kt. third square. (g)

13.

*W.* The K. Kt. to the adversary's Q. fourth square.*B.* The Q. takes the Q. P.

14.

*W.* The K. B. to its Q. third square.*B.* The Q. to her B. fourth square.

(b) If, instead of playing his Knight to its Rook's third square, he were to play it to its Bishop's third square, it would totally alter the game; and your best move would then be your Queen to your King's square. *Vide SALVIO'S GAMBIT.*

(c) This is a bad move; he ought to retire his Queen to her King's second square.

(d) GRECO directs this move: PHILIDOR, on the contrary; directs the King to be played to his Bishop's second square. There can be no doubt of GRECO's move being by far the better of the two.

(e) If he should let his Queen remain at your King's Rook's third square, you ought to play your King's Knight to your King's Bishop's fourth square, and his Queen would be lost.

(f) If, instead of playing his Queen to her King's Rook's fourth square, he were to play it to your King's Knight's second square, you should play your King's Knight to your King's Bishop's second square, and then your King's Bishop to its own square, and the game would be decided in your favour.

(g) If he were to play his Queen to your Queen's Rook's fourth square, you should play your Queen's Knight to its Rook's third square.

15.

*W.* The Q. B. to its K. third square.*B.* The Q. to her R. fourth square, giving check.

16.

*W.* The Q. Kt. P. two steps,*B.* The Q. to the adversary's Q. R. fourth square.

17.

*W.* The K. B. to the adversary's Q. Kt. fourth square, giving check,*B.* The Q. takes the K. B.

18.

*W.* The K. Kt. takes the Q. B. P. and gives check.*B.* The K. to his Q. square.

19.

*W.* The K. Kt. takes the Q. and will easily win the game

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## TWENTY-FOURTH GAME.

### FOURTH GAMBIT.

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. B. P. two steps.*B.* The K. P. takes the K. B. P.

3.

*W.* The K. B. to its Q. B. fourth square. (*a*)*B.* The Q. to the adversary's K. R. fourth square, giving check.

4.

*W.* The K. to his B. square.*B.* The K. B. to its Q. B. fourth square. (*b*)

5.

*W.* The Q. P. two steps.*B.* The K. B. to its Q. Kt. third square.

6.

*W.* The K. Kt. to its B. third square.*B.* The Q. to the adversary's K. Kt. fourth square. (*c*)

7.

*W.* The K. B. takes the K. B. P. and gives check.*B.* The K. to its B. square. (*d*)



(a) This is a dangerous, and perhaps an exceptional move; but there are few players who know how to oppose it properly: they commonly give *check immediately with the Queen*, and then support the *Gambit's Pawn*, or play their *King's Bishop*. This game has been inserted to teach the Gambit player how to profit by those errors so frequently committed. The proper defence will be shown in the Second Book.

(b) The Black loses the game by this move.

(c) He ought rather to play his Queen to his King's second square, in which case you should play your King to his Bishop's second square.

(d) It is almost unnecessary to observe, that, if he had taken the Bishop with his King, you could have won his Queen by giving check with your Knight at his King's fourth square.

8.

*W.* The K. R. P. one step.*B.* The Q. to the adversary's K. Kt. third square.

9.

*W.* The Q. Kt. to its B. third square.*B.* The K. takes the B. (e)

10.

*W.* The Q. Kt. to its K. second square.*B.* The Q. to her K. Kt. third square.

11.

*W.* The K. Kt. to the adversary's K. fourth square,  
giving check.*B.* The K. to his B. square.

12.

*W.* The K. Kt. takes the Q.*B.* Loses irretrievably.

(e) If, instead of taking the Bishop, he were to play *any other move*, his Queen would equally be lost.

## TWENTY-FIFTH GAME.

### CUNNINGHAM'S GAMBIT. (a)

1.

*W.* The K. P. two steps.

*B.* The same.

2.

*W.* The K. B. P. two steps.

*B.* The K. P. takes the K. B. P.

3.

*W.* The K. Kt. to its B. third square.

*B.* The K. B. to its K. second square.

4.

*W.* The K. B. to its Q. B. fourth square.

*B.* The K. B. to the adversary's K. R. fourth square, giving check.

5.

*W.* The K. Kt. P. one step. (b)

*B.* The Gambit's P. takes the K. Kt. P.

6.

*W.* The K. castles. (c)

*B.* The Gambit's P. takes the K. R. P. and gives check.

7.

*W.* The K. to his R. square.

*B.* The Q. P. one step. (d)

8.

*W.* The K. B. takes the K. B. P. and gives check.

*B.* The K. takes the B.

Example 1. The ...

(a) This game is called the ~~Three~~ PAWNS' GAMBIT, by Capt. BERTIN and PHILIP STAMMA. It is a very dangerous game, and, if the defence be correct, he who *sacrifices* the three Pawns must lose; but it is a remarkably interesting and instructive game.

This game will show the best method of playing it against an adversary who does not defend it properly; the defence will be analysed in the *Second Book*.

(b) It would perhaps be better to ~~play~~ the King to his Bishop's square.

(c) In Italy, where the King can castle on the *Rook's square*, if the player think proper, the *Three Pawns' Gambit* would certainly win.

(d) This move is taken from Capt. BERTIN's treatise, but it is certainly exceptionable.

## TWENTY-SIXTH GAME.

*Another Method of playing CUNNINGHAM'S GAMBIT.*

1.

*W.* The K. P. two steps.

*B.* The same.

2.

*W.* The K. B. P. two steps.

*B.* The K. P. takes the K. B. P.

3.

*W.* The K. Kt. to its B. third square.

*B.* The K. B. to its K. second square.

4.

*W.* The K. B. to its Q. B. fourth square.

*B.* The K. B. to the adversary's K. R. fourth square, giving check.

5.

*W.* The K. Kt. P. one step. (a)

*B.* The Gambit's P. takes the K. Kt. P.

6.

*W.* The K. castles.

*B.* The Gambit's P. takes the K. R. P. and checks.

7.

*W.* The K. to his R. square.

*B.* The K. B. to his K. second square. (b)

(a) It would be bad play to take his King's Bishop with your Knight.

(b) The Black loses the game by this move.

## TWENTY-SIXTH GAME.

*Another Method of playing CUNNINGHAM'S GAMBIT.*

1.

*W.* The K. P. two steps.

*B.* The same.

2.

*W.* The K. B. P. two steps.

*B.* The K. P. takes the K. B. P.

3.

*W.* The K. Kt. to its B. third square.

*B.* The K. B. to its K. second square.

4.

*W.* The K. B. to its Q. B. fourth square.

*B.* The K. B. to the adversary's K. R. fourth square, giving check.

5.

*W.* The K. Kt. P. one step. (a)

*B.* The C. P. to its K. Kt. P.

*W.* The

*B.* The K. R. P. and

nd square. (b)



It is worth to the land, to the sea, to the sky,  
 Nothing was ever known.

It is the same to the sea, to the sky, to the land,  
 Nothing was ever known.

8.

*W.* The K. B. takes the K. B. P. and gives check.*B.* The K. takes the B. (c)

9.

*W.* The K. Kt. to the adversary's K. fourth square, giving double check.*B.* The K. to his third square. (d)

10.

*W.* The Q. to her K. Kt. fourth square, giving check.*B.* The K. takes the Kt. (e)

11.

*W.* The Q. to the adversary's K. B. fourth square, giving check.*B.* The K. to his Q. third square, or to the adversary's Q. fourth square.

12.

*W.* The Q. to the adversary's Q. fourth square, giving check-mate.

## BACK-GAME,

*Beginning at the eighth move of the Black.*

8.

*B.* The K. to his B. square. (a)

9.

*W.* The K. Kt. to the adversary's K. fourth square.*B.* The K. Kt. to its B. third square.

(c) As he may play his King to his Bishop's square, instead of taking the Bishop, there will be a *Back-game*, beginning at the *eighth* move of the Black.

(d) If he were to play his King to his own square, he would lose his Queen.

(e) He may move his King to his Queen's third square, in which case you ought to give check at the adversary's King's Bishop's second square, and then take his Queen.

(a) This is much better play than taking the Bishop, yet he can not avoid the loss of the game, if your attack be properly conducted.

10.

*W.* The K. B. to its Q. Kt. third square.*B.* The Q. to her K. square. (b)

11.

*W.* The K. Kt. to the adversary's K. B. second square.*B.* The K. R. to its Kt. square.

12.

*W.* The K. P. one step.*B.* The Q. P. two steps. (c)

13.

*W.* The K. P. takes the Kt.*B.* The K. Kt. P. takes the P.

14.

*W.* The K. B. takes the Q. P.*B.* The Q. B. to the adversary's K. Kt. fourth square.

15.

*W.* The Q. to her K. square.*B.* The Q. B. to its K. R. fourth square.

16.

*W.* The Q. P. two steps. (d)*B.* The Q. B. takes the K. Kt.

17.

*W.* The Q. B. to the adversary's K. R. third square, giving check.*B.* The K. R. interposes.

18.

*W.* The Q. Kt. to its B. third square.*B.* The Q. B. takes the K. B. and gives check.

(b) If he did not move his Queen, you would easily win his King's Rook, by playing your King's Knight to his King's Bishop's second square.

(c) If he moved his King's Knight, you ought to give check by discovery at his Queen's third square, and then take his Queen.

(d) You might likewise play your King's Knight to the adversary's King's Rook's third square.

19.

*W.* The Kt. takes the Q. B.*B.* The Q. to her K. B. second square. (e)

20.

*W.* The Kt. takes the K. B.*B.* The Q. takes the Kt.

21.

*W.* The Q. takes the Q. and gives check.*B.* The K. takes the Q.

22.

*W.* The Q. B. takes the K. R.*B.* Loses the game.

(e) If he were to play his Queen to her Bishop's third square, he would be check-mated in two moves.

## TWENTY-SEVENTH GAME.

1.

*W.* The K. P. two steps.

*B.* The same.

2.

*W.* The K. B. P. two steps.

*B.* The Q. P. two steps. (a)

3.

*W.* The K. P. takes the Q. P.

*B.* The Q. takes the K. P. (b)

4.

*W.* The Q. Kt. to its B. third square.

*B.* The Q. to her K. third square. (c)

5.

*W.* The K. Kt. to its B. third square.

*B.* The K. P. takes the K. B. P. and gives check  
by discovery.

6.

*W.* The K. to his B. second square. (d)

*B.* The K. B. to its Q. B. fourth square, giving  
check. (e)

7.

*W.* The Q. P. two steps.

*B.* The K. B. to its Q. Kt. third square.

8.

*W.* The K. B. to the adversary's Q. Kt. fourth  
square, giving check.

*B.* The Q. B. P. one step, or any other move.

9.

*W.* The K. R. to its K. square, and the Black Q.  
is lost.



(a) This move is played in order to avoid the attack which the Gambit generally gives: when a player receives odds, it is a very good move; but when no odds are given, it is better to take the Gambit's Pawn.

(b) If, instead of this move, he were to take your King's Bishop's Pawn, you should play your King's Knight to its Bishop's third square, and then your Queen's Knight, &c.

(c) The Black loses the game by this move, though it appears a good one: he ought to retire his Queen to her own square; but, even then, your game would be better than his.

(d) Were you to interpose your King's Bishop, you would lose the attack.

(e) If he played *any other move*, he could not retrieve his game.

## TWENTY-EIGHTH GAME.

### QUEEN'S GAMBIT. (a)

1.

*W.* The Q. P. two steps.

*B.* The same.

2.

*W.* The Q. B. P. two steps.

*B.* The Q. P. takes the Q. B. P.

3.

*W.* The K. P. one step. (b)

*B.* The Q. Kt. P. two steps. (c)

4.

*W.* The Q. R. P. two steps.

*B.* The Q. Kt. P. takes the Q. R. P. (d)

5.

*W.* The K. B. takes the Gambit's P.

*B.* The Q. B. to its Q. second square.

6.

*W.* The Q. to her K. B. third square.

*B.* The K. P. one step. (e)

7.

*W.* The Q. takes the Q. R.

*B.* The Q. B. to its third square.

8.

*W.* The K. B. to the adversary's Q. Kt. fourth square.

*B.* The Q. B. takes the K. B.

9.

*W.* The Q. takes the Q. R. P. and will win the game.

(a) The Queen's Gambit is an instructive and a safe game. Even when the defence is *scientific*, he who plays the Gambit has a rather better game than his adversary.

(b) With a player *who does not support* the Gambit's Pawn, it is better to play this Pawn *two* steps.

(c) The Black loses the game by this move: it is not possible to *support* the Queen's Gambit's Pawn against a good player.

(d) As he may play either his Queen's Bishop's Pawn one step, or his Queen's Bishop to its Queen's Rook's third square, there will be *two Back-games*, both beginning at the *fourth* move of the Black.

(e) If he move his Queen's Bishop to its third square, you ought to play

7.

*W.* The Q. takes the K. B. P. and gives check.

*B.* The K. to his Q. second square.

8.

*W.* The Q. to the adversary's K. B. fourth square, giving check.

*B.* The K. to his own square.

9.

*W.* The K. B. to the adversary's K. B. second square, giving check-mate.

# FIRST BACK-GAME,

*Commencing at the fourth move of the Black.*

4.

*B.* The Q. B. P. one step.

5.

*W.* The Q. R. P. takes the Q. Kt. P.

*B.* The Q. B. P. takes the Q. R. P.

6.

*W.* The Q. to her K. B. third square. (a)

*B.* The Q. Kt. to its B. third square. (b)

7.

*W.* The Q. takes the Q. Kt. and gives check.

*B.* The Q. B. to its Q. second square.

8.

*W.* The Q. to the adversary's Q. Kt. second square.

*B.* The Q. R. P. two steps.

9.

*W.* The Q. Kt. to its B. third square.

*B.* The Q. R. to its Kt. square.

10.

*W.* The Q. to her K. B. third square.

*B.* Must lose the game.

(a) By this decisive move, you may easily perceive, that, when a player is accustomed to *support the Gambit's Pawn*, it is much better to play the King's Pawn only one step.

(b) If, instead of playing his Queen's Knight, he were to play his Queen to her Bishop's second square, with the intention of *confining your Queen* by playing his Queen's Knight, after you have taken his Rook, you ought immediately to push your Queen's Pawn one step, and then take his Queen's Rook's Pawn.

## SECOND BACK-GAME,

*Commencing at the fourth move of the Black.*

4.

.....

*B.* The Q. B. to its R. third square, or to its Q. second square.

5.

*W.* The Q. R. P. takes the adversary's Q. Kt. P.

*B.* The Q. B. takes the Q. R. P.

6.

*W.* The Q. Kt. to its B. third square. (a)

*B.* The Q. B. to its R. third square. (b)

7.

*W.* The Q. to her K. B. third square. (c)

*B.* The Q. B. P. one step.

8.

*W.* The Q. R. takes the Q. B.

*B.* The Q. Kt. takes the Q. R.

9.

*W.* The Q. takes the Q. B. P. and gives check.

*B.* The Q. interposes at her second square.

10.

*W.* The Q. takes the Q. R. and gives check.

*B.* The Q. interposes at her own square.

(a) Instead of this move, you may also play your Queen's Knight's Pawn one step.

(b) If he should support his Bishop with his Queen's Bishop's Pawn, or with his Queen, you ought, in either case, immediately to push your Queen's Knight's Pawn one step, and you will win the Gambit's Pawn, in a very advantageous position.

(c) Instead of this move, you may take the Queen's Bishop with your Queen's Rook, and then check with your Queen at her Rook's fourth square, &c.

11.

*W.* The Q. to the adversary's Q. B. third square,  
giving check.

*B.* The Q. interposes.

12.

*W.* The Q. takes the Q. Kt. and will easily win  
the game.





## TWENTY-NINTH GAME.

*Another Method of playing the Queen's Gambit.*

1.

*W.* The Q. P. two steps.

*B.* The same.

2.

*W.* The Q. B. P. two steps.

*B.* The Q. P. takes the Q. B. P.

3.

*W.* The K. P. one step.

*B.* The Q. Kt. P. two steps. (a)

4.

*W.* The Q. R. P. two steps.

*B.* The Q. B. to its Q. second square.

5.

*W.* The Q. R. P. takes the Q. Kt. P.

*B.* The Q. B. takes the Q. R. P.

6.

*W.* The Q. Kt. to its R. third square. (b)

*B.* The Q. to her fourth square.

7.

*W.* The Q. Kt. P. one step. (c)

*B.* The Q. to her Kt. second square.

8.

*W.* The Q. Kt. takes the Q. B.

*B.* The Q. takes the Q. Kt.

(a) After committing the mistake of *supporting the Gambit's Pawn*, the Black in *this* game plays very correctly; yet you have greatly the advantage; a proof, that, after supporting the Pawn, the game is irretrievable.

(b) STAMMA always played this move. There is no doubt, however, of the Knight's being better played to its *Bishop's* third square.

(c) This move is essential in the Queen's Gambit, when the adversary supports the Pawn.

9.

*W.* The K. B. takes the Gambit's Pawn. (*d*)*B.* The Q. to her K. B. fourth square.

10.

*W.* The K. Kt. to its K. second square.*B.* The K. P. one step. (*e*)

11.

*W.* The K. castles.*B.* The K. B. to its Q. third square.

12.

*W.* The K. Kt. to its third square.*B.* The Q. to her K. B. third square.

13.

*W.* The K. P. one step; and your game is considerably superior to your adversary's.

(d) You may also take the Gambit's Pawn with your Queen's Knight's Pawn, in order to unite your pawns in the centre of the board.

(e) All your adversary's pieces being confined, the game is as much in **your favour** as if you had won a Pawn.

## THIRTIETH GAME.

## SALVIO'S GAMBIT. (a)

1.

*W.* The K. P. two steps.*B.* The same.

2.

*W.* The K. B. P. two steps.*B.* The K. P. takes the K. B. P.

3.

*W.* The K. Kt. to its B. third square.*B.* The K. Kt. P. two steps.

4.

*W.* The K. B. to its Q. B. fourth square.*B.* The K. Kt. P. one step.

5.

*W.* The K. Kt. to the adversary's K. fourth square.*B.* The Q. to the adversary's K. R. fourth square, giving check.

6.

*W.* The K. to his B. square.*B.* The K. Kt. to its B. third square.

7.

*W.* The Q. to her K. square. (b)*B.* The Q. takes the Q. (c)

(a) The difference between this game and the usual method of defending the Gambit consists in playing the King's Knight to *its Bishop's third square*, after giving check with the Queen, instead of playing it to *its Rook's third square*. The playing of the King's Knight to *its Bishop's third square* is a remarkably good move, when a player receives a piece.

(b) This move gives you a decided advantage, and it is the best you can play. You might, however, play your Queen's Knight to its Bishop's third square, or take his King's Bishop's Pawn with your King's Bishop.

(c) He is compelled to take your Queen, as he can not remove her without losing her for two pieces; or losing the King's Rook.

8.

*W.* The K. takes the Q.*B.* The K. Kt. takes the K. P.

9.

*W.* The K. B. takes the K. B. P. and gives check. (*d*)*B.* The K. to his second square. (*e*)

10.

*W.* The K. B. to its Q. Kt. third square.*B.* The Q. P. one step. (*f*)

11.

*W.* The K. Kt. to the adversary's K. B. second square.*B.* The K. R. to its Kt. square.

12.

*W.* The K. Kt. takes the Q. P.*B.* The K. Kt. takes the Kt.

13.

*W.* The K. B. takes the K. R. and you will easily win the game.



(d) It would be bad play to take it with your Knight.

(e) SALVIO directs the King to be played to his Queen's square; but PHILIDOR's move appears to be preferable.

(f) The Black loses the game by this move. It would be better to push the Gambit's Pawn, but your situation would nevertheless be much more advantageous than his.

## THIRTY-FIRST GAME.

*Another Method of playing Salvio's Gambit. (a)*

1.

*W.* The K. P. two steps.

*B.* The same.

2.

*W.* The K. B. P. two steps.

*B.* The K. P. takes the K. B. P.

3.

*W.* The K. Kt. to its B. third square.

*B.* The K. Kt. P. two steps.

4.

*W.* The K. B. to its Q. B. fourth square.

*B.* The K. Kt. P. one step.

5.

*W.* The K. Kt. to the adversary's King's fourth square.

*B.* The Q. to the adversary's K. R. fourth square, giving check.

6.

*W.* The K. to his B. square.

*B.* The K. Kt. to its B. third square.

7.

*W.* The K. B. takes the K. B. P. and gives check. *(b)*

*B.* The K. to his Q. square. *(c)*

(a) **PHILIDOR's** defence of this g  
scientific: **Salvio's** Gambit (or rather  
the **King's Gambit**) is, however  
genius and brilliancy, and perhaps  
other defence.

(b) You may also play your Q  
its Bishop's third square, and if  
**King's Knight** to its **Rook's** f  
ought to take his **King's Bishop**  
**King's Bishop**, and then his **King**

(c) If, instead of playing his K  
square, as **GRECO** and **SALVIO** o  
play it to his second square, h  
better than yours.

8.

*W.* The Q. P. two steps.*B.* The K. Kt. takes the K. P.

9.

*W.* The Q. to her K. second square.*B.* The K. Kt. to the adversary's K. Kt. third square, giving check. (*d*)

10.

*W.* The K. R. P. takes the Kt.*B.* The Q. takes the K. R. and gives check.

11.

*W.* The K. to his B. second square.*B.* The Gambit's P. takes the K. R. P. and gives check.

12.

*W.* The K. takes the Gambit's P.*B.* The Q. takes the Q. B.

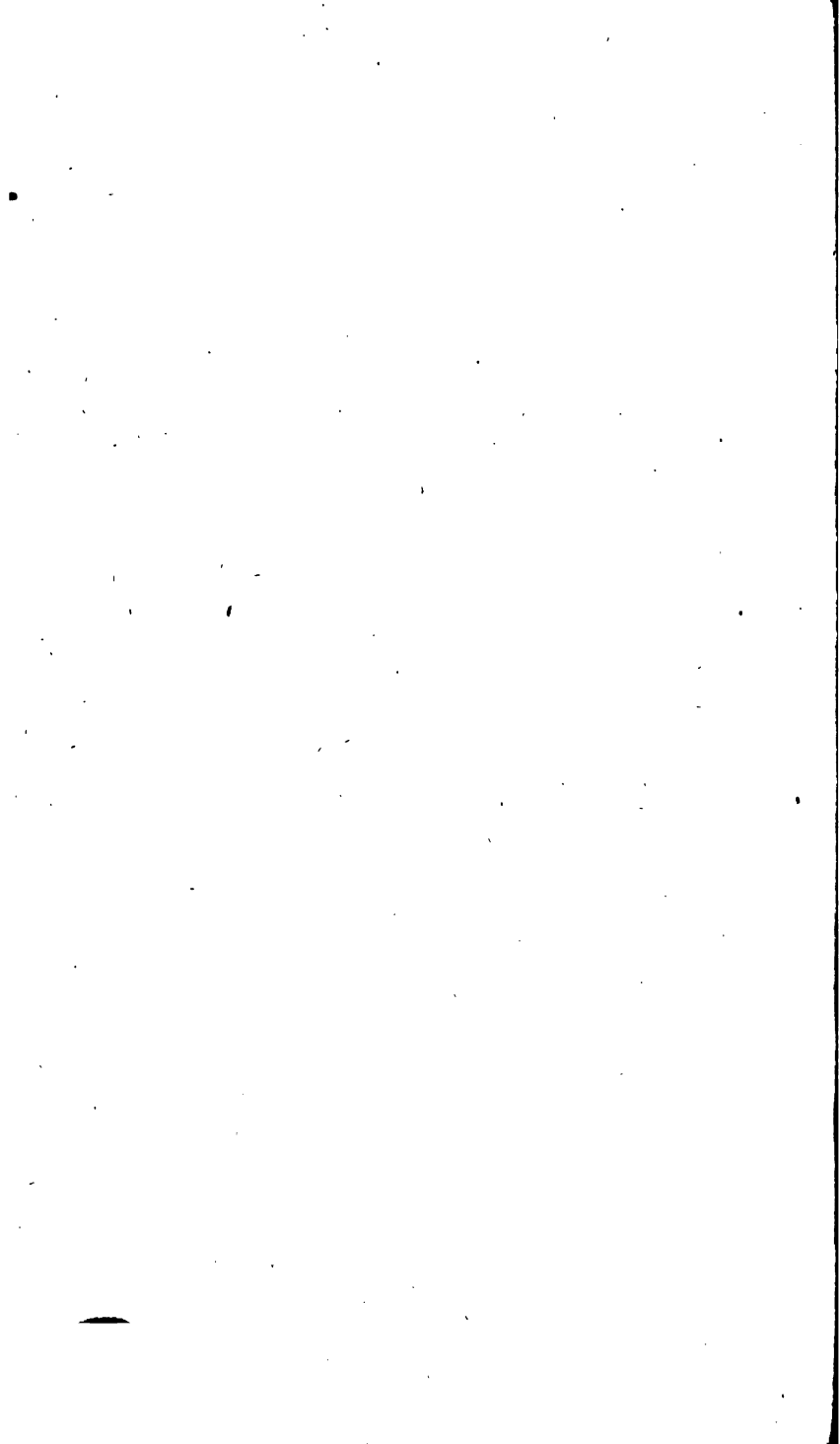
13.

*W.* The K. Kt. to the adversary's Q. B. third square, giving check.*B.* The Q. Kt. or the P. takes the K. Kt.

14.

*W.* The Q. to the adversary's K. square, giving check-mate.

(d) This move, which *appears* so much against you, is in reality the most favourable for you that your adversary can play. This proves how carefully a player ought to examine his game, before he plays any move, how advantageous soever it may seem.



**SEVENTY-FIVE**

***CRITICAL SITUATIONS,***

**WON OR DRAWN BY BRILLIANT AND  
SCIENTIFIC MOVES.**

---

**Their Solutions are inserted in the Second Volume.**

## PAWNS.

The K. R. P.  
 The Q. R. P. and } at their squares.  
 The Q. Kt. P.  
 The Q. B. P. at its third square.  
 The K. P. at its fourth square.

White to move, and to win the game in six moves.

---

## SECOND SITUATION.

*White.*

The K. at his R. square.  
 The Q. at her Kt. fourth square.  
 The Q. R. at her own square.  
 The K. R. at the Q. B. square.  
 The Q. Kt. at the Q. Kt. third square, and  
 The K. Kt. at the Q. Kt. square.

## PAWNS.

The K. Kt. P. at its home.  
 The K. R. P.  
 The K. B. P. and Q. B. P. } at their third squares.  
 The Q. P. at its fourth square.

*Black.*

The K. at the Q. R. square.  
 The Q. at her B. third square.



The Q. R. at its B. square.  
 The K. R. at its square.  
 The K. Kt. at its square.  
 The Q. Kt. at its fourth square.

## PAWNS.

The K. R. P. and	}	at their squares.
The Q. Kt. P.		
The K. Kt. P.	}	at their third squares.
The K. B. P. and		
The Q. R. P.		
The Q. P. at its fourth square.		

The Black having to move, plays his Queen to the adversary's Queen's Bishop's fourth square, in order to exchange her, or win the King's Knight, what ought the White to play?

## THIRD SITUATION.

*White.*

The K. at the adversary's K. Kt. third square.  
 The R. at the adversary's Q. second square.  
 The Q. B. at its K. third square.

*Black.*

The K. at his Kt. square.  
 The R. at its K. B. square.  
 The Kt. at the adversary's Q. B. fourth square.  
 The Q. P. at the adversary's Q. second square.  
 The Q. R. P. at the adversary's Q. R. second square.

White to move, and to win the game in ten moves at most.

## FOURTH SITUATION.

*White.*

The K. at his R. second square.

The Q. at her K. R. fourth square.

The K. Kt. at the adversary's K. Kt. fourth square.

## PAWNS.

The K. R. P. at its third square.

The K. Kt. P. at its square.

The K. B. P. at its fourth square.

The Q. R. P. and the Q. Kt. P. at the adversary's  
Q. Kt. and Q. R. fourth squares.

*Black.*

The K. at his R. square.

The Q. at her K. second square.

The R. at the adversary's Q. B. fourth square.

## PAWNS.

The K. R. P. at its third square.

The K. Kt. P. and Q. R. P. at their squares.

The Black having the move, took the Knight with his Queen, and lost the game. What ought the White to play in order to win the game?

## FIFTH SITUATION.

*White.*

The K. at its R. second square.

The Q. at her K. Kt. third square.

The R. at the adversary's Q. B. square.

The Q. B. at its K. third square.

## PAWNS.

The K. P. at its fourth square.

The K. B. P. at the adversary's K. B. fourth square.

The K. Kt. P. at its square.

*Black.*

The K. at his R. second square.

The Q. at her Kt. fourth square.

The R. at the K. B. second square.

## PAWNS.

The K. R. P. and the Q. R. P. at their third squares.

The K. P. at its fourth square.

The K. Kt. P. at home.

The Black had the move, and played the King's Knight's Pawn two steps. What should the White play? N. B. This position occurred in Spain, where it is not generally allowed to take pawns *en passant*.

## SIXTH SITUATION.

*White.*

The K. at the adversary's K. Kt. fourth square.

The R. at its K. square.

## PAWNS.

The K. P. at the adversary's K. fourth square.

The Q. P. at the adversary's Q. third square.

*Black.*

The K. at the Q. B. third square.

The R. at its Q. fourth square.

The Q. P. at the adversary's Q. third square.

The Black had the move, and took the King's Pawn with the Rook, in the expectation of pushing his Pawn to queen; what ought the White to play?

## SEVENTH SITUATION.

*White.*

The K. at his R. square.

The Q. at her K. third square.

The K. R. at the adversary's K. R. fourth square.

The Q. R. at its K. Kt. fourth square.

The Kt. at the adversary's K. B. fourth square.

## PAWNS.

The K. Kt. P. and the K. R. P. at their squares.

*Black.*

The K. at his R. second square.  
 The Q. at her K. B. third square.  
 The K. R. at its K. Kt. square.  
 The Q. R. at its Q. square.

## PAWNS.

The K. R. P. at its third square.  
 The K. Kt. P. and the K. B. P. at their squares.  
 The Q. P. at its fourth square.

The White has the move, and, if he play properly, will, at least, gain the adversary's Queen.

## EIGHTH SITUATION.

*White.*

The K. at his R. square.  
 The Q. at the adversary's K. R. fourth square.  
 The Q. R. at the adversary's Q. second square.  
 The K. Kt. at its fourth square.

## PAWNS.

The K. Kt. P. and the Q. Kt. P. at their squares.  
 The K. R. at its third square.

*Black.*

The K. at his R. square.  
 The Q. at the adversary's Q. Kt. fourth square.  
 The Q. R. at its Q. B. square.  
 The K. R. at its K. square.

## PAWNS.

The K. R. P. and the K. Kt. P. at their squares.

The K. B. P. at its third square.

The K. P. at the adversary's K. fourth square.

The White had the move, and played his Queen's Rook to the adversary's Queen's Bishop's second square; upon which the Black played the King's Rook to its Queen's square: what ought the White to move?

## NINTH SITUATION.

*White.*

The K. at his R. third square.

The Q. at the adversary's K. R. fourth square.

The K. R. at its square.

The Q. R. at its K. B. third square.

The Q. B. at its Q. fourth square.

## PAWNS.

The K. B. P. and Q. Kt. P. at their squares.

The Q. P. at the adversary's Q. fourth square.

*Black.*

The K. at his R. second square.

The Q. at her B. second square.

The K. R. at its K. B. square.

The Q. R. at its Q. square.

The K. B. at its K. second square.

## PAWNS.

The Q. P. and the K. R. P. at their third squares.  
 The K. B. P. at its fourth square.  
 The K. Kt. P. at its square.

The Black had the move, and played the King's Knight's Pawn one step, apparently forcing the adversary's Queen; what ought the White to move?

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## TENTH SITUATION.

*White.*

The K. at his R. square.  
 The Q. at her K. fourth square.  
 The Q. B. at its K. Kt. square.

## PAWNS.

The K. R. P. at its square.  
 The K. B. P. at its third square.

*Black.*

The K. at his R. third square.  
 The Q. at the adversary's K. B. square.

## PAWNS.

The K. R. P. at its fourth square.  
 The K. Kt. P. at its square.  
 The K. B. P. at the adversary's K. B. fourth square.  
 The K. P. at its fourth square.

The Black had the move, and played the King's Rook's Pawn to the adversary's King's Rook's fourth square; what ought the White to play to endeavour to save the game?

## PAWNS.

The K. R. P. and the K. Kt. P. at their squares.

The K. B. P. at its third square.

The K. P. at the adversary's K. fourth square.

The White had the move, and played his Queen's Rook to the adversary's Queen's Bishop's second square; upon which the Black played the King's Rook to its Queen's square: what ought the White to move?

## NINTH SITUATION.

*White.*

The K. at his R. third square.

The Q. at the adversary's K. R. fourth square.

The K. R. at its square.

The Q. R. at its K. B. third square.

The Q. B. at its Q. fourth square.

## PAWNS.

The K. B. P. and Q. Kt. P. at their squares.

The Q. P. at the adversary's Q. fourth square.

*Black.*

The K. at his R. second square.

The Q. at her B. second square.

The K. R. at its K. B. square.

The Q. R. at its Q. square.

The K. B. at its K. second square.



## PAWNS.

The Q. P. and the K. R. P. at their third squares.

The K. B. P. at its fourth square.

The K. Kt. P. at its square.

The Black had the move, and played the King's Knight's Pawn one step, apparently forcing the adversary's Queen; what ought the White to move?

## TENTH SITUATION.

*White.*

The K. at his R. square.

The Q. at her K. fourth square.

The Q. B. at its K. Kt. square.

## PAWNS.

The K. R. P. at its square.

The K. B. P. at its third square.

*Black.*

The K. at his R. third square.

The Q. at the adversary's K. B. square.

## PAWNS.

The K. R. P. at its fourth square.

The K. Kt. P. at its square.

The K. B. P. at the adversary's K. B. fourth square.

The K. P. at its fourth square.

The Black had the move, and played the King's Rook's Pawn to the adversary's King's Rook's fourth square; what ought the White to play to endeavour to save the game?

## ELEVENTH SITUATION.

*White.*

The K. at his Q. R. square.

The K. R. at its K. square.

The Q. R. at its Q. second square.

The K. Kt. at its K. fourth square.

The Q. B. at the adversary's Q. B. fourth square.

## PAWNS.

The Q. R. P. and  
The Q. Kt. P. } at their squares.

*Black.*

The K. at his Kt. square.

The Q. at the adversary's Q. B. fourth square.

The Q. B. at its K. Kt. third square.

~~The K. R. P. at its K. square.~~

## PAWNS.

The K. R. P. ~~at its K. square.~~

The K. Kt. P. and } at their squares.

The K. B. P.

The Q. P. at the adversary's Q. fourth square.

The K. P. at its fourth square.

The White to move, and to win in *five* moves.

## TWELFTH SITUATION.

*White.*

The K. at his Kt. square.  
 The Q. at her fourth square.  
 The K. R. at its B. square.  
 The Q. R. at its square.  
 The K. B. at its Q. Kt. third square.  
 The K. Kt. at its third square.

## PAWNS.

The K. R. P.	}	at their squares.
The Q. R. P. and		
The K. Kt. P.		

The K. B. P. at the adversary's K. B. fourth square.  
 The K. P. at the adversary's K. third square.

*Black.*

The K. at his R. square.  
 The Q. at the adversary's K. R. fourth square.  
 The K. R. at its B. third square.  
 The Q. R. at the adversary's Q. Kt. second square.  
 The Q. B. at the adversary's K. Kt. fourth square.  
 The K. Kt. at its K. second square.

## PAWNS.

The K. R. P. and	}	at their squares.
The K. Kt. P.		

The Q. Kt. P. at its third square.

The Q. R. P. at its fourth square.

The Black had the move, and took the King's Knight's Pawn with his Queen's Rook, giving check; the White being compelled to take the Rook to avoid check-mate, the Black checked with the Queen's Bishop at the adversary's King's Rook's third square, and took the White Queen the next move; what ought the White to play after losing the Queen?

### THIRTEENTH SITUATION.

#### *White.*

The K. at his R. square.

The K. R. at its K. Kt. second square.

The Q. R. at its Q. B. square.

#### *Black.*

The K. at his Q. B. third square.

The K. R. at its K. Kt. second square.

The K. Kt. at its third square.

The K. B. at the Q. B. fourth square.

#### PAWNS.

The K. R. P. and

The Q. Kt. P.

} at their third squares.

White to move, and to draw the game.

## FOURTEENTH SITUATION.

*White.*

The K. at the adversary's K. B. fourth square.

The Q. at her B. third square.

The K. R. at the adversary's Q. B. square.

The Q. Kt. at the adversary's K. fourth square.

A Pawn at its K. B. third square.

*Black.*

The K. at his Q. fourth square.

The Q. at the adversary's K. second square.

The Q. R. at the adversary's Q. R. fourth square.

The Q. P. at its third square.

White to check-mate in *two* moves.

## FIFTEENTH SITUATION.

*White.*

The K. at his R. square.

The Q. at her K. fourth square.

The K. B. at its Kt. second square.

The K. Kt. at the adversary's K. B. square.

*Black.*

The K. at his R. square.

The Q. at the adversary's Q. B. third square.

The K. Kt. at its K. B. third square.

## PAWNS.

The K. Kt. P. at its square.

The K. R. P. at its third square.

White to move; and to check-mate in *three* moves.

## SIXTEENTH SITUATION.

*White.*

The K. at the adversary's Q. B. square.

The K. R. at the adversary's Q. B. second square.

The Q. R. at its K. fourth square.

The K. B. at its third square.

The Q. Kt. at the adversary's Q. Kt. second square.

The Q. Kt. P. at the adversary's Q. Kt. third square.

*Black.*

The K. at its Q. R. square.

The Q. at her fourth square.

The Q. R. at the adversary's Q. B. third square.

White to move; and to check-mate with ~~the~~ *Pawn* in four moves.

## SEVENTEENTH SITUATION.

*White.*

The K. at the adversary's K. B. third square.

The Q. B. at the adversary's Q. B. fourth square.

The K. Kt. P. at the adversary's K. Kt. fourth square.

*Black.*

The K. at his R. square.

White to check-mate with the Pawn in four moves.

## EIGHTEENTH SITUATION.

*White.*

The K. at the adversary's K. R. third square.

The Q. at the adversary's Q. B. third square.

The K. Kt. at the adversary's Q. fourth square.

The Q. Kt. at the adversary's Q. second square.

*Black.*

The K. at his Rook's square.

The Q. at her K. B. second square.

The Q. Kt. at the adversary's K. R. third square.

## PAWNS.

The Q. Kt. P. at the adversary's Q. Kt. fourth square.

The Q. R. P. at the adversary's Q. R. third square.

White to check-mate in four moves.

## NINETEENTH SITUATION.

*White.*

The K. at his Kt. third square.

The Q. R. at the adversary's Q. B. fourth square.

The Q. Kt. at the adversary's K. B. third square.

The Q. B. at its Q. fourth square.

## PAWNS.

The K. R. P. at its square.

The K. Kt. P. at its fourth square.

*Black.*

The K. at his Kt. second square.

The Q. at the adversary's Q. second square.

The K. R. at its square.

## PAWNS.

The K. Kt. P. at its third square.

The K. B. P. at the adversary's K. B. third square.

This is a singular situation: if the White play first, he may check-mate his adversary in *four moves*; but if the Black have the move, the White King may be check-mated in the same number of moves, and on the same square.



## TWENTIETH SITUATION.

### *White.*

The K. at his R. second square.

The Q. at her third square.

The K. R. at the adversary's K. R. fourth square.

The K. B. at the adversary's K. square.

### PAWNS.

The K. P. at its fourth square.

The K. Kt. P. at its square.

### *Black.*

The K. at his Q. B. square.

The Q. at the adversary's Q. B. square.

The Q. R. at the adversary's K. square.

The K. B. at its Q. R. fourth square.

### PAWNS.

The Q. R. P. and

The Q. B. P.

} at their squares.

White to move, and to check-mate in four moves.

## TWENTY-FIRST SITUATION.

### *White.*

The K. at his R. square.

The Q. at her B. fourth square.

The Q. R. at its fourth square.

The Q. Kt. at the adversary's Q. fourth square.

PAWNS.

The K. R. P. and }  
The K. Kt. P. } at their squares.

*Black.*

The K. at his Kt. square.

The Q. at her own square.

The K. R. at its B. square.

The Q. B. at its K. Kt. third square.

PAWNS.

The K. R. P. and K. Kt. P. at their squares.

The K. B. P. at its third square.

White to check-mate in four moves.

TWENTY-SECOND SITUATION.

*White.*

The K. at his Q. Kt. square.

The K. R. at its K. square.

The Q. R. at its K. second square.

The Q. Kt. at the adversary's K. fourth square.

PAWNS.

The Q. Kt. P. at its square.

The K. B. P. at the adversary's K. B. third square.

**Black.**

The K. at his Kt. square.

The Q. at the adversary's Q. Kt. third square.

The R. at its Q. B. second square.

## PAWNS.

The K. B. P. at its square.

The Q. B. P. at the adversary's Q. B. third square.

The White to move: Black must be check-mated in four moves.

---

**TWENTY-THIRD SITUATION.**
**White.**

The K. at his Q. Kt. square.

The K. R. at its square.

The Q. R. at its B. square.

The Q. Kt. at its K. B. fourth square.

The K. B. at its Q. Kt. third square.

## PAWN.

The Q. B. P. at its square.

**Black.**

The K. at his R. square.

The K. R. at its B. square.

The Q. R. at its square.

The K. B. at its Q. R. fourth square.

## PAWNS.

The K. R. P.  
 The K. Kt. P. and  
 The K. B. P.

} at their squares.

Black plays his King's Bishop to the adversary's Queen's Bishop's third square; what should the White play?

---

## TWENTY-FOURTH SITUATION.

### *White.*

The K. at his R. square.  
 The Q. at the adversary's K. Kt. third square.  
 The Q. R. at its Kt. square.  
 The K. B. at its Q. R. fourth square.

## PAWNS.

The Q. B. P. at the adversary's Q. B. fourth square.  
 The K. B. P. at its square.

### *Black.*

The K. at his Q. R. square.  
 The Q. at her K. B. square.  
 The Q. R. at its Q. B. square.  
 The K. Kt. at the adversary's K. B. third square.

## PAWNS.

The Q. R. P.  
 The Q. Kt. P. and  
 The Q. B. P. } at their squares.  
 The K. R. P. at its third square.

White moves first, and check-mates in four moves.

## TWENTY-FIFTH SITUATION.

### *White.*

The K. at his R. fourth square.  
 The Q. at the adversary's Q. B. third square.  
 The Q. R. at its K. B. square.  
 The K. B. at the adversary's Q. Kt. fourth square.

## PAWN.

The K. R. P. at the adversary's K. R. fourth square.

### *Black.*

The K. at his Kt. square.  
 The Q. at her R. second square.  
 The Q. B. at the adversary's K. fourth square.  
 The K. B. at the adversary's Q. fourth square.

## PAWNS.

The K. R. P. at its third square.  
 The Q. P. at its fourth square.  
 The K. Kt. P. at its own square,

White to move, and to check-mate in four moves,

## TWENTY-SIXTH SITUATION.

### *White.*

- The K. at his R. second square.
- The Q. at her second square.
- The K. R. at its B. square.
- The Q. R. at the adversary's Q. R. second square.
- The Q. Kt. at its Q. fourth square.

### PAWNS.

- The K. R. P. and } at their third square.
- The Q. B. P. }
- The K. Kt. P. at its fourth square.

### *Black.*

- The K. at his B. square.
- The Q. at the adversary's K. R. fourth square.
- The K. R. at its Kt. square.
- The K. B. at its third square.
- The K. Kt. at its K. fourth square.

### PAWN.

- The K. R. P. at its square.

White moves first, and must check-mate in four moves.

## TWENTY-SEVENTH SITUATION.

### *White.*

- The K. at his Q. R. square.
- The Q. at her K. B. third square.
- The K. Kt. at its K. fourth square.
- The Q. B. at its K. Kt. third square.

### PAWN.

- The Q. R. P. at its square.

### *Black.*

- The K. at his Q. B. square.
- The Q. R. at its Kt. square.
- The Q. Kt. at the adversary's Q. Kt. fourth square.
- The K. B. at the Q. R. second square.

### PAWNS.

- |                  |   |                   |
|------------------|---|-------------------|
| The Q. P.        | } | at their squares. |
| The K. B. P. and |   |                   |
| The Q. B. P.     |   |                   |

The player of the Whites moved his Queen to her Bishop's third square; the Black then played his King's Bishop to the adversary's Queen's fourth square; what should the White play?

## TWENTY-EIGHTH SITUATION.

### *White.*

The K. at the adversary's Q. third square.

The K. R. at its second square.

The K. Kt. at the adversary's Q. B. second square.

### PAWNS.

The Q. R. P. and

The Q. B. P.

} at their fourth squares.

### *Black.*

The K. at his Q. B. square.

The White to check-mate in five moves with his Queen's Rook's Pawn.

## TWENTY-NINTH SITUATION.

### *White.*

The K. at the adversary's Q. B. third square.

The Q. R. at the Q. square.

The Q. Kt. at the Q. fourth square.

### PAWNS.

The Q. Kt. P. at its fourth square.

Another P. at the adversary's Q. Kt. fourth square.



*Black.*

The K. at his Q. B. square.

## PAWN.

The Q. Kt. P. at its third square.

The White must check-mate his adversary with the Queen's Knight's Pawn in five moves.

## THIRTIETH SITUATION.

*White.*

The K. at the adversary's K. square.

The Q. at the adversary's Q. Kt. second square.

The Q. R. at the adversary's Q. fourth square.

The K. R. at its K. third square.

## PAWNS.

The K. P. and K. B. P. at the adversary's K. and K. B. third square.

*Black.*

The K. at his R. square.

The Q. at the adversary's Q. B. square.

The Q. R. at the adversary's K. B. second square.

White to move, and to check-mate in *five* moves with his King's Pawn without moving his King.

## THIRTY-FIRST SITUATION.

### *White.*

The K. at the adversary's Q. B. square.

The Q. at the adversary's K. fourth square.

A R. at the adversary's Q. Kt. square.

The Q. Kt. at the adversary's Q. Kt. third square.

The Q. B. at its Q. fourth square.

### PAWN.

The Q. R. P. at the adversary's Q. R. fourth square.

### *Black.*

The K. at his Q. R. second square.

The Q. Kt. at its fourth square.

### PAWN.

The Q. R. P. at its third square.

White to move, and to check-mate with the Pawn in five moves.

## THIRTY-SECOND SITUATION.

### *White.*

The K. at his R. square.

A R. at the adversary's K. Kt. second square.

The K. Kt. at the adversary's K. R. fourth square.

### PAWNS.

The K. Kt. P. at the adversary's K. Kt. third square.

The K. R. P. at the adversary's K. R. third square.

The K. P. at the adversary's K. third square.

*Black.*

The K. at his R. square.

The K. Kt. at its K. fourth square.

The Q. Kt. at its Q. B. third square.

The player of the Whites is to give check-mate with the *King's Knight's Pawn* in five moves.

## THIRTY-THIRD SITUATION.

*White.*

The K. at his R. second square.

The Q. at her Kt. fourth square.

The Q. R. at the adversary's K. B. second square.

The K. R. at the adversary's Q. Kt. fourth square.

## PAWNS.

The K. Kt. P. at its square.

The K. R. P. and

The Q. B. P.

} at their third squares.

The K. B. P. at its adversary's K. B. fourth square.

*Black.*

The K. at his R. square.

The Q. at the adversary's Q. third square.

The Q. R. at the adversary's K. second square.

The K. R. at its Q. third square.

## PAWNS.

The K. Kt. P. at its square.

The K. R. P. and

The K. B. P.

} at their third squares.

White to move, and to win in five moves.

## THIRTY-FOURTH SITUATION.

### *White.*

The K. at his Kt. square.

The Q. R. at its K. B. square.

The K. R. at the adversary's K. fourth square.

The Q. B. at its own square.

The K. Kt. P. at its fourth square.

### *Black.*

The K. at his R. square.

The Q. R. at its fourth square.

The Q. Kt. at its fourth square.

The Q. B. at its K. Kt. third square.

### PAWNS.

The K. R. P. at its square.

The Q. P. at its fourth square.

The Q. R. P. at the adversary's Q. R. third square.

White to give check-mate in five moves.

## THIRTY-FIFTH SITUATION.

### *White.*

The K. at his R. second square.

The Q. at the adversary's K. R. fourth square.

The K. Kt. at the adversary's K. Kt. fourth square.

The Q. Kt. at the adversary's Q. fourth square.

PAWN.

The K. Kt. P. at its own square.

*Black.*

The K. at his Kt. square.

The Q. R. at its Q. square.

The Q. B. at the adversary's Q. Kt. third square.

PAWNS.

The K. R. P.  
The K. B. P. } at their squares.  
The K. Kt. P. }

The Q. B. P. } at the adversary's Q. B. and Q. R.  
The Q. R. P. } third square.

The player of the Blacks moved his King's Rook's Pawn one step; what ought the White to play?

## THIRTY-SIXTH SITUATION.

*White.*

The K. at his Q. B. second square.

The Q. Kt. at its K. R. second square.

*Black.*

The K. at the adversary's Q. R. second square.

## PAWNS.

The Q. R. P. and } at the adversary's Q. R. and  
 The Q. B. P. } Q. B. third square.

White to move: the Black to be check-mated  
 in five moves.

## THIRTY-SEVENTH SITUATION.

*White.*

The K. at his Q. R. square.  
 The Q. at her second square.  
 The Q. R. at its Q. square.  
 The K. R. at its Q. Kt. square.  
 The Q. B. at the adversary's K. B. third square.

## PAWNS.

The Q. R. P. and }  
 The Q. Kt. P. } at their squares.

*Black.*

The K. at his Kt. square.  
 The Q. at her B. fourth square.  
 The K. R. at its K. square.  
 The Q. R. at its own square.

## PAWNS.

The K. R. P.  
 The Q. R. P. and }  
 The K. B. P. } at their squares.  
 The K. Kt. at its third square.

White moves first, and check-mates in five  
 moves.

## THIRTY-EIGHTH SITUATION.

### *White.*

The K. at the adversary's K. second square.

The K. R. at its third square.

The K. B. at its K. fourth square.

### PAWN.

The K. B. P. at the adversary's K. B. third square.

### *Black.*

The K. at his Kt. square.

White to move first, and to check-mate with  
the Pawn in five moves.

---

## THIRTY-NINTH SITUATION.

### *White.*

The K. at his R. square.

The K. B. at its Q. R. second square.

The Q. B. at its Q. Kt. second square.

### PAWN.

The K. R. P. at the adversary's K. R. fourth square.

### *Black.*

The K. at his R. square.

The K. B. at the adversary's Q. Kt. fourth square.

The Q. Kt. at the Q. R. fourth square.

## PAWNS.

The K. R. P. and }  
 The K. Kt. P. } at their squares.

White to move, and to win in six moves.

---

## FORTIETH SITUATION.

*White.*

The K. at his R. third square.

The Q. at her B. fourth square.

The Q. R. at its K. Kt. third square.

The K. Kt. at the adversary's K. Kt. fourth square.

The K. B. at the adversary's Q. R. third square.

*Black.*

The K. at his R. square.

The Q. at the adversary's Q. Kt. second square.

The Q. R. at the adversary's K. B. second square.

The Q. B. at its K. Kt. third square.

## PAWNS.

The K. R. P. at its square.

The K. B. P. at its fourth square.

White to play first, and to check-mate in seven moves.



## FORTY-FIRST SITUATION.

*White.*

The K. at his own square.

The Q. at her K. second square.

The Q. Kt. at the adversary's K. third square.

*Black.*

The K. at his Q. Kt. square.

The Q. at the adversary's K. Kt. fourth square.

The Q. R. at its K. square.

The K. R. at its Kt. square.

PAWNS.

The Q. R. P. and }  
The Q. Kt. P. } at their squares.

White to move, and to win in seven moves.

## FORTY-SECOND SITUATION.

*White.*

The K. at his Kt. second square.

The Q. at the adversary's K. R. fourth square.

The K. B. at the adversary's K. B. second square.

PAWNS.

The K. B. P. at its square.

The K. Kt. P. and }  
The K. R. P. } at their third squares.

*Black.*

The K. at his R. square.

The Q. at the adversary's Q. Kt. second square.

The K. B. at its third square.

## PAWNS.

The K. R. P. and  
The K. Kt. P. } at their squares,

The Q. Kt. P. at its third square.

White to move, and to force the Queen, or give  
check-mate in *seven* moves.

## FORTY-THIRD SITUATION.

*White.*

The K. at his second square.

The K. B. at the adversary's K. R. fourth square.

## PAWN.

The K. P. at its fourth square.

*Black.*

The K. at the adversary's K. Kt. second square.

## PAWNS.

The K. R. P. at the adversary's K. R. second square.

The K. P. at its fourth square.

The Q. P. at her third square.

White to move, and to win the game in *fourteen*  
moves.

## FORTY-FOURTH SITUATION.

*White.*

- The K. at his Q. R. square.
- The Q. at her K. second square.
- The Q. Kt. at its square.
- The K. Kt. at its K. B. third square.

PAWNS.

- The Q. B. P. at the adversary's Q. B. third square
- The Q. R. P. and } at their squares.
- The Q. Kt. P. }

*Black.*

- The K. at his Q. R. square.
- The Q. at her K. B. fourth square.
- The Q. R. at its Q. B. square.

PAWNS.

- The Q. R. P. and } at their squares.
- The Q. B. P. }
- The Q. Kt. P. at its third square.

White to move, and to win the game in *nine* moves.

## FORTY-FIFTH SITUATION.

*White.*

- The K. at his Q. B. second square.

*Black.*

The K. at the adversary's Q. R. square.

The Q. Kt. at its K. third square.

## PAWN.

The Q. R. P. at the adversary's Q. R. third square.

The White having the move, may draw the game.

---

## FORTY-SIXTH SITUATION.

*White.*

The K. at the adversary's Q. R. third square.

The K. R. at the adversary's K. R. second square.

The Q. Kt. at its Q. fourth square.

*Black.*

The K. at his own square.

The White engages to check-mate the Black in ten moves, without moving his King, and without playing his Rook oftener than once.

---

## FORTY-SEVENTH SITUATION.

*White.*

The K. at his own square.

The K. R. at the adversary's K. R. second square.

The Q. Kt. at its Q. fourth square.

PAWN.

The Q. Kt. P. at its own square.

*Black.*

The K. at his own square.

The White having the move, must check-mate his adversary with the Queen's Knight's Pawn, without moving either his Rook or his King. The check-mate to be effected in *nineteen* moves at most.

FORTY-EIGHTH SITUATION.

*White.*

The K. at his Q. R. square.

The Q. at her K. B. third square.

The Q. R. at the adversary's Q. R. fourth square.

The K. B. at its K. second square.

PAWN.

The K. R. P. at the adversary's K. R. fourth square.

*Black.*

The K. at his R. square.

PAWNS.

The K. R. P. at its third square.

The K. Kt. P. at its square.

The White has the move, and must check-mate the Black with his Pawn, without taking any of the adversary's Pawns. To be effected in *nine* moves.

*Black.*

The K. at the adversary's K. fourth square.

The Q. B. at the Q. fourth square.

## PAWNS.

The Q. B. P. at its third square.

The Q. K. P. at the adversary's Q. Kt. third square.

The Q. R. P. at the adversary's Q. R. second square.

The White may draw the game, whether he have the move or not.

## FIFTY-THIRD SITUATION.

*White.*

The K. at his third square.

The Q. R. at its Q. third square.

*Black.*

The K. at his Q. third square.

The K. R. at its Q. R. fourth square.

## PAWNS.

The Q. P. at its fourth square.

The K. B. P. at its fourth square.

White to move, and to draw the game.

## FIFTY-FOURTH SITUATION.

### *White.*

The K. at his R. square.

The Q. R. at its Q. Kt. square.

The Q. B. at the adversary's Q. R. fourth square.

### PAWN.

The K. R. P. at its square.

### *Black.*

The K. at his Q. B. third square.

The Q. R. at the adversary's Q. third square.

### PAWNS.

The Q. Kt. P. at the adversary's Q. Kt. second square.

The K. R. P. at the adversary's K. R. third square.

The Black, having the move, played his Rook to the adversary's Queen's Rook's third square; notwithstanding which the White may make a drawn game.

---

## FIFTY-FIFTH SITUATION.

### *White.*

The K. at his R. square.

The Q. at her Kt. fourth square.

The Q. R. at its K. B. square.

## PAWNS.

The K. Kt. P. at its own square.

The Q. B. P. at its fourth square.

*Black.*

The K. at his Q. Kt. square.

The Q. at her K. Kt. fourth square.

The Q. R. at the adversary's Q. R. second square.

## PAWNS.

The Q. Kt. P. at its own square.

The Q. B. P. at its own square.

The Q. R. P. at its third square.

The K. Kt. P. at the adversary's K. Kt. third square.

Though the player of the White appears to have lost the game irretrievably, he may, by a skilful manœuvre, draw it.

## FIFTY-SIXTH SITUATION.

*White.*

The K. at his own square.

The K. Kt. at its K. third square.

## PAWN.

The K. R. P. at its fourth square.

*Black.*

The K. at the adversary's Q. Kt. fourth square.



## PAWNS.

The Q. R. P. at the adversary's Q. R. second square.

The Q. B. P. at its own square.

The K. Kt. P. at its third square.

In this apparently hopeless situation, the White, having the move, may draw the game.

## FIFTY-SEVENTH SITUATION.

*White.*

The K. at his R. third square.

The Q. at her B. third square.

The K. R. at its K. square.

The Q. Kt. at the adversary's K. R. fourth square.

## PAWNS.

The K. R. P. at its fourth square.

The K. Kt. P. at its own square.

*Black.*

The K. at his B. square.

## PAWNS.

The K. B. P. at its own square.

The K. R. P. at its third square.

The White, having the move, may compel the adversary to win the game in twelve moves.

## FIFTY-EIGHTH SITUATION.

### *White.*

The K. at his R. square.

The Q. at the adversary's K. B. square.

The Q. R, at its fourth square.

The K. Kt. at the adversary's K. B. third square.

The Q. Kt. at its Q. square.

The Q. B. at its own square.

### PAWNS.

The K. B. P. at its third square.

The K. Kt. P. at its own square.

### *Black.*

The K. at the adversary's K. Kt. third square.

### PAWNS.

The K. R. P. at the adversary's K. R. second square.

The Q. B. P. at its own square.

The White must compel the Black to give him check-mate with his Queen's Bishop's Pawn in five moves.

---

## FIFTY-NINTH SITUATION.

### *White.*

The K. at his R. square.

The Q. at her K. fourth square.

The Q. R. at its own square.

The Q. Kt. at the adversary's K. Kt. fourth square.

The K. Kt. at its K. third square.

PAWNS.

The Q. P. at its own square.

The K. R. P. at its own square.

*Black.*

The K. at the adversary's K. B. second square.

The Q. B. at its own square.

PAWNS.

The K. Kt. P. at the adversary's K. Kt. fourth square.

The K. R. P. at the adversary's K. R. third square.

The White must force his adversary to checkmate him in three moves with the Queen's Bishop.

## SIXTIETH SITUATION.

*White.*

The K. at his Q. R. fourth square.

The K. R. at its own square.

PAWNS.

The Q. R. P. at its own square.

The Q. P. at the adversary's Q. third square.

The Q. Kt. P. at the adversary's Q. Kt. third square.

*Black.*

The K. at his Q. R. square.

The K. Kt. at its K. fourth square.

## PAWNS.

The Q. P. at its own square.

The Q. Kt. P. at its own square.

The K. R. P. at the adversary's K. R. fourth square.

The Q. R. P. at its third square.

The player of the White had the move, and played his Rook to his King's square. The adversary, to save his Knight and avoid check-mate, played the Knight to its Queen's Bishop's third square. The player of the White then gave check at the adversary's King's square, and agreed to compel the Black to give him check-mate.

## SIXTY-FIRST SITUATION.

*White.*

The K. at the adversary's K. Kt. fourth square.

The Q. Kt. at the adversary's Q. Kt. second square.

## PAWNS.

The K. R. P. and	} at their fourth squares.
The K. B. P.	

*Black.*

The K. at his R. square.

The Q. R. at the adversary's Q. B. square.

The K. Kt. at its K. second square.

The Q. B. at its Q. second square.

The K. B. at its Q. square.

## PAWNS.

The K. R. P. and  
The K. Kt. P. } at their squares.

The Black must *compel* the White to check-mate him with his Knight in *five* moves.

---

## SIXTY-SECOND SITUATION.

*Black.*

The K. at the adversary's Q. B. third square.  
The K. R. at the adversary's K. Kt. fourth square.  
The K. B. at the adversary's K. B. second square.  
The Q. B. at the adversary's K. Kt. second square.

## PAWNS.

The Q. B. P. at its square.  
The Q. P. at its Q. B. third square.

*White.*

The K. at his Q. B. square.

The player of the Black must give check-mate in *nine* moves with his *Queen's Bishop's Pawn*.

## SIXTY-THIRD SITUATION.

*Black.*

The K. at the adversary's Q. B. third square.

The Q. at her K. R. square.

The K. B. at its Q. third square.

## PAWN.

The Q. P. at its fourth square.

*White.*

The K. at his square.

## PAWN.

The Q. P. at its fourth square.

The Black must give check-mate with his Pawn in *eight* moves, without taking his adversary's Pawn.

## SIXTY-FOURTH SITUATION.

*Black.*

The K. at the adversary's K. B. second square.

The Q. at the adversary's Q. R. third square.

The Q. Kt. at the adversary's K. square.

## PAWN.

The K. Kt. P. at its third square.

*White.*

The K. at his R. square.

PAWN.

The K. R. P. at its fourth square.

The Black must give check-mate with his Pawn in eight moves; and he must neither take the White Pawn, nor allow his adversary to move it.

## SIXTY-FIFTH SITUATION.

*White.*

The K. at the adversary's Q. Kt. third square.

The K. B. at its Q. R. fourth square.

The Q. B. at its Q. Kt. second square.

The K. Kt. at the adversary's K. B. second square.

PAWNS.

The Q. P. at the adversary's Q. fourth square.

The Q. R. P. at its square.

*Black.*

The K. at his Q. R. square.

PAWN.

The Q. P. at its square.

The White engages to give check with one of his Pawns, and check-mate immediately after with the other: the check-mate to be effected in nine moves.

## SIXTY-SIXTH SITUATION.

*Black.*

The K. at the adversary's Q. fourth square.

The Q. R. at its Kt. fourth square.

The Q. Kt. at its Q. fourth square.

## PAWNS.

The K. B. P. at the adversary's K. B. fourth square.

The Q. B. P. at the adversary's Q. B. fourth square.

*White.*

The K. at his Q. square.

The Black must give check-mate, in six moves, with his Pawns: *one* of which must check at the *fifth* move, and *the other* must give check-mate immediately afterwards.

## SIXTY-SEVENTH SITUATION.

*Black.*

The K. at his Kt. second square.

The Q. at the adversary's K. fourth square.

The Q. R. at its fourth square.

The K. R. at the adversary's K. B. second square.

The Q. Kt. at the adversary's Q. third square.



The K. Kt. at the adversary's K. Kt. square.

The Q. B. at its Kt. fourth square.

#### PAWNS.

The K. R. P. at its square.

The K. B. P. at its third square.

#### *White.*

The K. at the adversary's K. R. fourth square.

The K. B. at its R. third square.

#### PAWNS.

The K. B. P. at the adversary's K. B. fourth square.

The K. Kt. P. at the adversary's K. Kt. fourth square.

The K. R. P. at its fourth square.

The Black is to give check-mate in *six* moves with his *King's Rook's Pawn*; under the stipulation that the same *Pawn* shall also give check the *fourth* and *fifth* moves.

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## SIXTY-EIGHTH SITUATION.

#### *Black.*

The K. at his R. square.

The Q. at the adversary's K. B. fourth square.

The Q. R. at its square.

The Q. B. at its K. R. fourth square.

## PAWNS.

The K. R. P. at its third square.

The K. Kt. P. at its square.

The Q. Kt. P. at its fourth square.

*White.*

The K. at his Q. Kt. third square.

The Q. at the adversary's Q. Kt. second square.

The K. R. at its Kt. third square.

## PAWNS.

The K. R. P. at its square.

The Q. Kt. P. at its square.

The Q. B. P. at its third square.

The Q. R. P. at its third square.

The Black has the move, and must give check-mate in seven moves.

## SIXTY-NINTH SITUATION.

*Black.*

The K. at his R. square.

The Q. at her K. B. square.

The Q. R. at its K. Kt. square.

The K. R. at the adversary's Q. Kt. second square.

The Q. B. at the adversary's Q. Kt. third square.

## PAWN.

The K. R. P. at its square.

*White.*

The K. at his R. second square.

The Q. at her K. R. fourth square.

The Q. R. at the adversary's Q. R. second square.

The K. Kt. at its B. fourth square.

The Q. B. at its K. third square.

## PAWNS.

The K. R. P. at its third square.

The K. Kt. P. at its square.

Black to play, and to give check-mate in seven moves.

## SEVENTIETH SITUATION.

*Black.*

The K. at his R. square.

The Q. at the adversary's K. B. fourth square.

The K. Kt. at the adversary's K. Kt. third square.

The Q. Kt. at the adversary's K. fourth square.

## PAWNS.

The K. R. P. at its third square.

The K. Kt. P. at its square.

*White.*

The K. at his R. second square.

The Q. at the adversary's K. third square.

The K. R. at its K. square.

The K. Kt. at its B. third square.

## PAWNS.

The K. Kt. P. at its square.

The K. R. P. at its third square.

Black to move, and to win in *five* moves.

## SEVENTY-FIRST SITUATION.

*Black.*

The K. at the adversary's K. B. fourth square.

## PAWNS.

The K. R. P. at its square.

The K. Kt. P. at its square.

The K. B. P. at its third square.

The Q. Kt. P. at its square.

*White.*

The K. at his R. fourth square.

## PAWNS.

The K. R. P. at its third square.

The K. Kt. P. at its square.

The K. B. P. at its third square.

The Q. Kt. P. at the adversary's Q. Kt. fourth square.

The Black, having the move, easily wins the game; he must give check-mate in five moves at most.

## SEVENTY-SECOND SITUATION.

*Black.*

The K. at the adversary's Q. R. third square.

PAWNS.

The Q. R. P. at the adversary's Q. R. second square.

The Q. Kt. P. at the adversary's Q. Kt. third square.

*White.*

The K. at his Q. B. third square.

The K. R. at its Kt. square.

Although the situation of the Black appears irretrievable, he may, by a scientific move, make a drawn game.

## SEVENTY-THIRD SITUATION.

*White.*

The K. at his Q. second square.

The Q. R. at its Q. B. square.

PAWN.

The K. R. P. at its fourth square.

*Black.*

The K. at the adversary's Q. Kt. second square.

## PAWNS.

The Q. R. P. at the adversary's Q. R. second square.

The K. Kt. P. at its third square.

The K. R. P. at its fourth square.

The Black, having the move, may *draw* the game.

---

## SEVENTY-FOURTH SITUATION.

*White.*

The K. at his Q. square.

The Q. B. at the adversary's K. R. square.

## PAWN.

The K. R. P. at its fourth square.

*Black.*

The K. at the adversary's Q. Kt. square.

## PAWNS.

The Q. R. P. at the adversary's Q. R. second square.

The Q. B. P. at its square.

The K. Kt. P. at its third square.

The White has the move, but the Black nevertheless may *draw* the game.

## SEVENTY-FIFTH SITUATION.

*Black.*

The K. at his square.

The Q. at the adversary's Q. Kt. second square.

The K. B. at the adversary's K. square.

The Q. B. at the adversary's Q. square.

## PAWN.

The K. Kt. P. at the adversary's K. Kt. fourth square,

*White.*

The K. at his Kt. square.

The Q. at her third square,

## PAWN.

The K. R. P. at its square.

The Black must give check-mate with his Pawn in *seven* moves; it being agreed that he shall *neither take the White Pawn*, nor suffer it to be moved.

*The three following Situations occurred lately while playing against a Gentleman, who bids fair to be a first-rate Player.*

## FIRST SITUATION.

### *White.*

The K. at his second square.

The K. R. at its square.

The Q. R. at its K. Kt. square.

The Q. B. at its Q. second square.

The Q. Kt. at its fourth square.

### PAWNS.

The K. P. at its third square.

Another P. at its K. fourth square.

The Q. P. at its third square.

The Q. B. P. at its fourth square.

The K. B. P. at its third square.

Another P. at the adversary's K. B. fourth square.

The K. Kt. P. at the adversary's K. Kt. third square.

### *Black.*

The K. at his Kt. square.

The Q. at her second square.

The K. R. at its K. B. square.

The Q. R. at the adversary's Q. Kt. second square.

The K. Kt. at its Q. Kt. second square.



## PAWNS.

The K. R. P. at its third square.

The K. Kt. P. at its square.

The Q. R. P. at its square.

The Q. Kt. P. at its third square.

In this situation the Black moved his Queen to the White Queen's Rook's fourth square, the White then played his Queen's Knight to his adversary's Queen's fourth square, upon which the Black moved his Queen to the adversary's Queen's Bishop's second square; and the White gave check-mate in *five moves*.

---

## SECOND SITUATION.

*White.*

The K. at his Q. Kt. square.

The Q. at her third square.

The K. R. at its Kt. second square.

The Q. R. at its Q. square.

The Q. Kt. at its K. B. square.

The K. Kt. at its B. fourth square.

## PAWNS.

The K. Kt. P. at its third square.

The K. B. P. at its square.

The Q. Kt. P. at its square.

The Q. R. P. at its square.

*Black.*

The K. at his R. square.

The Q. at her B. second square.

The K. R. at its Q. R. third square.

The Q. R. at its B. square.

The K. Kt. at the adversary's K. B. third square.

The Q. B. at the adversary's K. Kt. fourth square.

## PAWNS.

The K. R. P. at its third square.

The K. Kt. P. at its square.

The Q. R. P. at its square.

The Q. Kt. P. at its square.

The White having the move, played his Queen's Knight to its King's Rook's second square; what ought the Black to play?

## THIRD SITUATION.

*White.*

The K. at his Q. B. square.

The K. R. at its K. Kt. third square.

The Q. R. at the adversary's Q. Kt. square.

The Q. Kt. at the adversary's Q. Kt. fourth square.

## PAWNS.

The K. R. P.	}	at their squares.
The K. B. P.		
The Q. Kt. P. and		
The Q. R. P.		

*Black.*

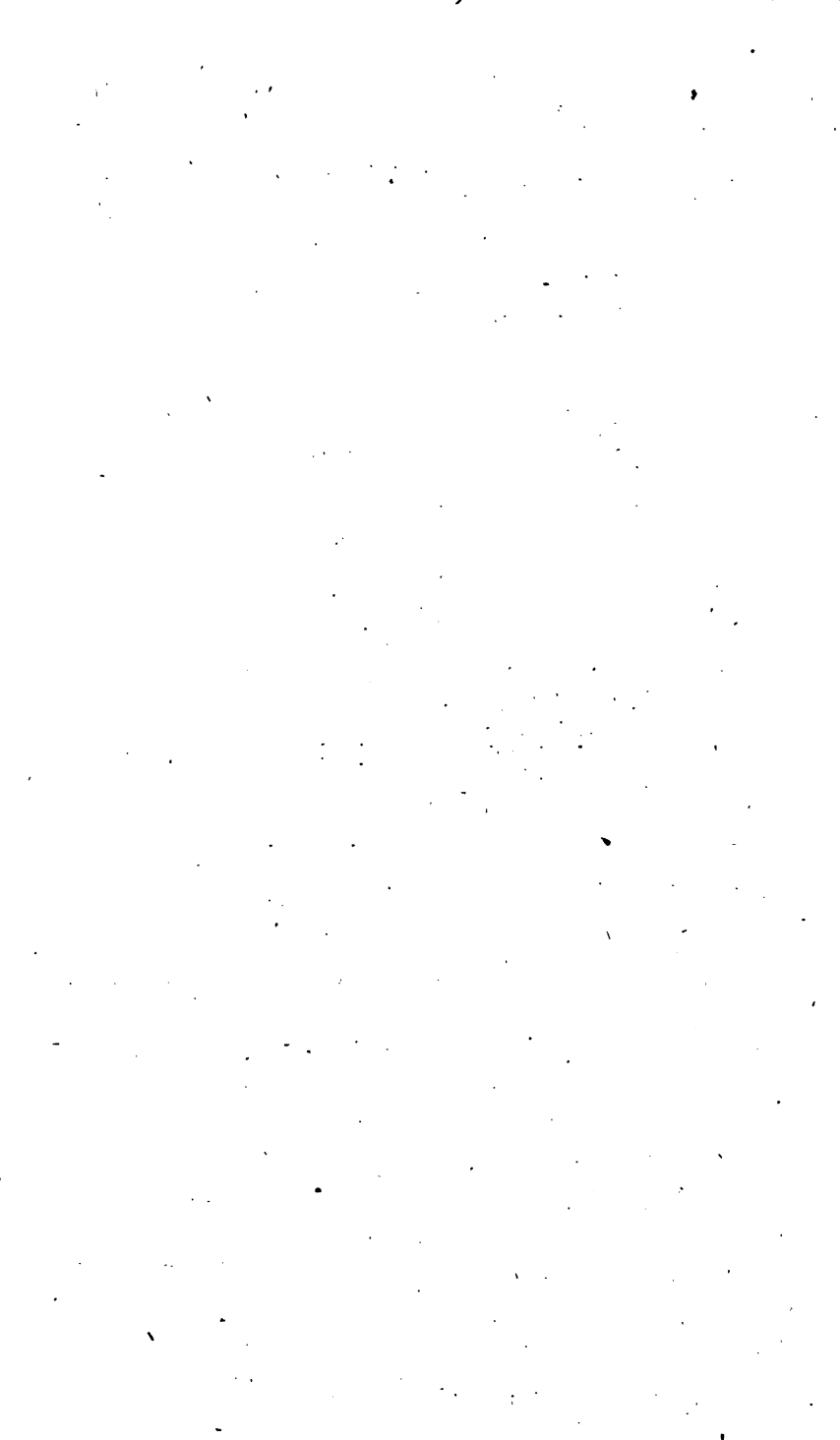
The K. at his Q. R. third square.  
 The K. R. at its square.  
 The K. B. at its K. Kt. second square.  
 The Q. B. at its Q. fourth square.  
 The Q. Kt. at the adversary's Q. B. fourth square.

## PAWNS.

The K. R. P. and	}	at their squares.
The Q. R. P.		
The K. Kt. P. and	}	at their third squares.
The K. P.		

The White to move, and to check-mate his adversary in five moves.

END OF VOL. I.





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